

*The New Review*

# THE ETUDE

Presser's Musical Magazine

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Adelina Patti

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JANUARY 1921

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# TEACHING WORKS FOR ELEMENTARY INSTRUCTION

## TWENTY-FIVE MELODIES FOR EYE, EAR AND HAND TRAINING

By Mathilde Bilbro Price, 75 cents

These little pieces may be regarded as second grade studies and are intended to aid in establishing the position of the hand upon the keyboard, attaining freedom, training the eye, especially in ledger lines, staff position and cultivating a musical ear. They are all tuneful and interesting to practice.

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For teaching names and locations of the piano keys or for hand and finger training. The keys are of standard size and the chart is made sufficiently rigid and durable to be placed upon a table or adjusted to more or less familiar folk songs and dances. The staff, the clef and time signatures, the relative note values and various signs used in musical notation are given.

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The twelve numbers contained in this book are traditional games of childhood arranged as piano pieces with short, easy variations. The original text is given and the games will be found both educational and entertaining if sung and acted.

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A collection of very easy four-hand music, the primo part within a compass of 5 notes in each hand, and the secondo is also very simple. These pleasing little duets are splendid for teaching time and rhythm to young students.

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The great second and third-position studies from the works of all the great violin writers. Not difficult, but just such studies as should be used after a proper amount of work.

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## PRESSER'S MUSICAL MAGAZINE

# The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COKE

Vol. XXXIX, No. 1 JANUARY 1921

Entered as second-class matter Jan. 16, 1894, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.

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# The World of Music

Carl F. Biele, famous as composer and organist, died November 12, 1920, in a sanatorium near Asheville, N. C., where he had been for some time. He was 70 years of age. His last work, which was built by the late George V. Vandeput, on his Billmore estate.

American Organist, with American organist, recently gave the opening recital of a new four-manual organ in St. James Episcopal Church of that city. For thirty-eight years ago, in 1872, he gave the dedication performance on the old two-manual organ of the same church.

Cherice Eddy, the famous Chicago organist, recently gave the opening recital of a new four-manual organ in St. James Episcopal Church of that city. For thirty-eight years ago, in 1872, he gave the dedication performance on the old two-manual organ of the same church.

The San Carlo Opera Company has closed a four weeks' season at the Manhattan Opera House, New York, with triumph. All of which prove that in complete, rare, a public for grand opera at popular prices, if worthily presented.

Andres de Segovia, for many years a leading baritone of the Metropolitan Opera Company, has been named as the organist to become general Director of a \$50,000,000 corporation, the Columbia and the Casino of the Bay, which is to operate a grand hotel, a casino, an opera house and a theater in Havana. In fact, it looks like he is not to have an American Monte Carlo.

The National Federation of Music Clubs announces its annual concert for young artists, open to pianists, violinists and singers (male and female). Contestants must have been trained in the United States and must be between the ages of eighteen and thirty. The prizes will be \$150 in cash to each winner, a concert tour for which each receives \$500 in the United States, and a recital in Aeolian Hall (New York), Kimball Hall (Chicago) and at the Aeolian Music Festival.

Consular Representatives of France, Great Britain, Russia, Poland, Norway and Japan-Slavia, in Chicago, recently met for a joint meeting for the sake of arousing the interest of the "foreign born" in grand opera in that city.

Francisco, the Spanish composer who perished on the Spanish, carried his entire fortune of some \$250,000 in gold and silver to the Spanish bank lighter, the *San Juan*, which was wrecked off the coast of Cuba. The only hand where art is rewarded at its real value (7).

The Chicago Opera Company will open its New York season at the Manhattan Opera House on January 24.

D'Alema's opera, "Revolution and Liberty," founded on the legend of the French Revolution, has failed to arouse the enthusiasm of European audiences.

Beethoven Festivals and "anniversaries" are the order of the day in all the centers of the Rhine.

Evangeline, the libretto founded on Longfellow's poem and the music by Xavier Montsalvo, has been produced at the Metropolitan in Montreal this winter.

Paul's Welsh song, *Crazy Joe*, has been given successfully in New York's Metropolitan Opera House. It was a success in the title, thus bringing Theodore Presser's *Welsh Song* to the top of the list.

## RENEWAL.—No receipt is sent for renewal. On the wrapper of the next issue sent will be printed the date on which year subscription is paid up, which serves as a receipt for your subscription.

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*the Student—Albums and Works for the Music Lover*

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<b>STAMPERS AND PIANOFORTE PRIMER</b> (PAPER)						characters, leading to a full understanding	
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Dion Boucicault used to say, "Plans are not written, they are re-written." A great deal of our present-day music would be better if it were more frequently re-written before it is published. This was certainly one of Beethoven's working secrets.

## Music in Russia's Hour of Crisis

SOME time ago we published an editorial entitled *Music and the Mad Hour* which attracted a flattering amount of attention. It attempted to indicate how music becomes the balance wheel in the political and social chronometers in times of great crisis. We earnestly believe that music is of the highest significance to the State in these days of readjustment and reconstruction.

That a public, even in the most terrible stages of civic disintegration, cannot dispense with the spiritual sustenance of music, is tragically indicated by the city of Petrograd.

Petrograd has lost population by the hundreds of thousands since 1914. It has become a place of horrors, murders, famine and pestilence. Yet the opera houses and theaters have been kept open and concerts are frequent.

Even at this moment, when it is reported that every cellar in the city is a cesspool of filth, with the whole sewerage system of the great metropolis hopelessly broken down, forty opera houses, concert halls and theaters are open nightly in the city, giving intellectual and spiritual inspiration, when even bread is difficult to buy, even though one has the money.

H. G. Wells, the eminent English scientist, novelist and

sociologist, in the *New York Times* of November 14th, reports that Shaliapin (Feodor Chaliapine), "the greatest of actors and singers," is still making great successes in his favorite rôles of *The Barber of Seville*, Faust, etc. More than that, he is being paid \$200,000 rubles a performance, and gets whatever he asks, because, as Mr. Wells puts it, "for Shaliapin to strike, would leave too dismal a hole, altogether in Petrograd." All this in government subsidized opera houses, in a Bolshevik regime!

On the other hand, the famous writer tells us that he met Glazunov, the noted Russian composer, formerly a very big, florid man, but now so much fallen away that his clothes hang loosely upon him. He was still composing daily, but his stock of music paper was almost exhausted and "When that is gone, there will be no more."

After the annihilation of thousands of the intelligentsia, the Bolsheviks are realizing that art, science and progress demand that brains, first of all, need the succor and support of the State.

Just when the chaos of Russia will resolve itself out of its infinite misery into a prosperous, progressive, humane state, in the modern sense of contentment and happiness, no one pretends to know, but the tenacity with which the Russians are holding fast to music, like a life-preserver, will go down in the history of the ages as one of the remarkable phenomena of all times.

At Harvard University a brief organ recital was given in Appleton Chapel on examination days to overcome students' nervousness. More and more, music is coming to the front in the practical phases of Life's work.

## The Best Possible Teacher

ONCE we passed in a tiny shop of a vegetable vendor in a little German city—long, oh, very long before the war. The proprietor's wife was a woman of forty. Someone mentioned something about music, and she ventured to say that she had been a teacher in a great German Conservatory for several years. Yet she was content to step down into a trifling business with a fussy old husband who spent most of his time with potatoes and turnips.

The question was, how a woman who had ever had any real musical ideals, who had ever wanted to do anything big in teaching young people an art, could have made such a descent. The truth of the matter was, that, despite a certain amount of technical proficiency, she was not a person ever to become a teacher.

When you select a teacher for a child, that teacher should have something far more than the ability to teach. She should be an inspiring individual who represents something which the child cannot help emulating. There are hundreds of people who teach to one who is really ordained from on high to be a teacher.

In the olden days when the ministers of the Gospel always felt the divine call—the seal from on high—their lives became a mission. We ought to have more of that spirit among teachers of music. Mere musical inclination, the good fortune in having a fine technical training, the desire to earn a fairly lucrative and very comfortable living, should never be the factors in helping the novice to decide upon taking up the career of music teaching. Rather let it be, "Do I feel a call from the Great Spirit of Mankind to devote my life to one of the noblest of causes?"

The teacher who is "called," and who has the training and natural ability, is the best teacher. The student who has such a teacher is fortunate indeed.

Only the higher—the spiritual—fame really endures. Material appearances of the great are significant chiefly to the museum makers. A number of American students some years ago were studying organ in the Leipzig Conservatory. They were required to have special shoes when practicing upon the conservatory organ. Having no place to store the shoes when not in use, they stuffed them into an old piano in the practice room. Once, one of the students asked to whom the piano belonged. The caretaker replied, "Ah, that was Mendelssohn's piano."

## Diplomas and Diplomas

AN ETUDE reader writes:

"My mother has a letter from Professor..... who has a diploma from..... is that a good endorsement?"

We had never heard of the teacher who gave this diploma. We looked in ten reference books but could find no mention of his name. We looked in directories giving the addresses of musicians in his city. We could find no vestige of his residence or career. He may have been a very good teacher indeed, but his diploma was quite worthless in the great world of music.

A diploma is like a bond—only good for what is behind it. We have repeatedly known men with degrees trailing after their names like centipedes, but who at the same time were pathetically short on any kind of useful knowledge. Indeed, even with great universities carrying authority and dignity with their degrees, we have repeatedly encountered men who have been woefully behind their "less fortunate" brothers in so many respects that we have often wondered long over the value of degrees.

The man who has what is known in the streets as "the goods" does not have to concern himself over "degrees" or "diplomas." The first concern of the teacher should be to give the pupil something so extraordinary that no one will ever think of asking for a diploma. At the same time there is a gratification in receiving a handsomely engraved record attesting to work accomplished under a really good teacher.

EDITOR'S NOTE: No composer of British birth, with the possible exception of Elgar, has attracted so much attention in recent years as Cyril Scott. Despite the fact that his music is strongly tinged with modernism, and often "eclectic," it has enjoyed a vogue which might almost be called "popular," because of its sheer beauty and rare exotic charm. Mr. Scott was born at Oxted, Cheshire, in 1879. At the age of two and one-half years he startled his parents by commencing to play the pianoforte by ear, that is, picking out tunes at the keyboard. His father was a noted Greek scholar, and the atmosphere of his home was delightfully suited to the impressionable child. He received local instruction in piano playing at six, and again at twelve, when he was sent to the Hoch Conservatorium, at Frankfurt. He was then brought back to Liverpool, England, for his general education. Later, he went back to Frankfurt, and remained for three years with Frau Knorr, one of the most liberal of the modern German teachers of musical composition.

In addition to his musical work, Mr. Scott has published several volumes of poetry, works on the *Aesthetics of Music*, the *Philosophy of Modernism*, and has also published under an assumed name, which he refuses to reveal, several works upon occult matters. His compositions include a one-act opera, "The Arabian Nights," a symphony, "La Belle Dame Sans Merci," two "Pascagallies," "Nativity Hymns" for chorus and orchestra, one Piano Concerto, one "Overture to Princess Marina," and the recent English Dances, a "Rhapsody" for Orchestra, "Aubade" for Orchestra, "Christmas Overture, Arabesque," and numerous works for piano and for voice.

"To one who is susceptible to the manifold unseen influences which surround us every moment of our lives, the present world of unrest is revealed as merely a transition stage—the equalization of the classes. It will pass, of course, and the more significant matters in our development deserve our attention. Music has suffered fearfully by the war. The conditions under which the world has moved during the last six years do not lead to the production of music. It must be perfectly apparent, even to one not versed in occult matters, that the unseen influences which lead to a state of war are incompatible with those which tend to produce beautiful music."

## Claivroyant Faculties

"Music does not progress in the world in any haphazard manner. There are very definite channels through which it must proceed, and those who have delicately trained clairovoyant faculties, are conscious of this development. Thus much of the music of any era is ephemeral. Only those Masters of Wisdom who use music and musicians to further the spiritual evolution of the race, will leave any permanent impression upon the art. This does not imply that such a master as Chopin or Schubert or Schumann, or even the inspired composer of some beautiful folk theme, is conscious of this. Men and women with peculiarly receptive, spiritual faculties are destined, by the great scheme of life, to produce precisely as the flowers and the trees produce. They do it unconsciously. It is my firm conviction that they are influenced by beings both living and dead."

"There are countless instances of composers who have done their best work and yet at the same time have hardly been conscious that they were producing them. It is said that both Schubert and Mozart failed to identify their own inspired melodies after they had written them, in some instances. There is no question to my mind but that one can be trained to be open to the highest inspiration. The great composer is frankly a medium of forces infinitely greater than himself. He cannot, as a rule, control these forces, but they can control him. His higher self will be developed by means of his general spiritual evolution, his spirit of service to mankind, his renunciation of name and fame and his lofty and pure ideals."

## Unseen Influences in Musical Composition and Interpretation

An Interview Secured Expressly for THE ETUDE with the Noted English Composer, Poet and Pianist

### CYRIL SCOTT

#### Technical Training

"Of course, one must not suppose from this, that technical training is not essential. Indeed, the purely mechanical side of learning, the craftsmanship in any art is merely to make one's self a superior instrument for inspired communication. The greatest violinist of all times could not get the same results from an inferior instrument that he could from a gorgeous Stradivarius. The student's preparation cannot be too thorough. There is so much to learn in music, that in these days, years must be spent at the task. Even after the technical phases of theory, harmony and counterpoint have been mastered, there is the huge undertaking of getting acquainted with the literature of music. Of course, no one will ever know it all, but just to know a part of Wagner, Chopin, Beethoven, Schumann or Bach, takes years and years of intimate hard work."

#### Wagner's Psychic Receptivity

"The case of Richard Wagner is a marvelous instance of psychic receptivity. Study his life closely, and you must realize at once that he was used by unseen beings to bring a wonderful message to the world. In the first place, consider the altogether supernatural rapidity with which he acquired his early wisdom. There is something uncanny about it. Naturally he worked, and he worked hard, but with a scant year's instruction, he accomplished more than any other composer. He reached a spiritual height in music which had never been attained previously. In a letter to one of his friends (or was it to Mathilde Wesendonck?) Wagner avowed himself a Buddhist. This was not in any way hostile to his Christian ideals. Indeed, in *Paris*, a purely Christian exterior work, there are high occult touches which only the initiated can comprehend. He may have been a man of strong passions, but I have always felt that he was very much maligned. His heart was pure, and represented a lofty type of idealism such as the world has seldom seen. The amazing precocity of Mozart and Mendelssohn, shows very clearly how these masters were influenced by unseen forces. Both were men of gentle, charming personalities, and yet, while in their teens, there came to them some of the most virile and vigorous music that has ever been written. Despite the fact that it all seems very open to musicians in this day, it was clearly inspired, and not merely contrived, as the materialists would have us believe. At this time music seems to be seeking another dimension as it were. Composers are

far more subtle. That is because we are striving to depict emotions which are no longer human, but which belong to a higher plane of consciousness. This is true of the new French school, of Debussy and Ravel, the German school of Schoenberg and the works of my compatriot, Eugene Goossens, who, despite his French-sounding name, is an Englishman who has advanced to a stage far in advance of many of his contemporaries. As to my friend, Percy Grainger, I have no doubt that he is a highly-trained psychic that he is unconsciously used and that his music is the music of power and vitality."

#### Is Beethoven Passé?

"There are a large number of people who will frankly confess that they do not care for Beethoven. Of course, this is not Beethoven's fault, rather it is due to the age in which he lived, to the fact that many people are no longer in sympathy with that particular era. For we are living in 1920, and not 1820, and entirely different influences surround works of Beethoven's. The student who has produced his masterpieces, the world was no more ready to receive them than it now seems ready to accept some of the compositions of those highly receptive composers who are receiving the impressions of the times and getting them in their works to-day. Yes, I am convinced that the time will come when these works, which to many are apparently so abstruse will be widely accepted. It is merely a question of getting used to them, and then the public will identify them as spiritual messages, and not exoticisms. Americans are especially receptive. They are always willing to give a new thing a chance. The new world is not so steeped in the prejudices and conventions which make progress in any art difficult."

#### Debussy Inspired by Nature Spirit

"The works of Claude Debussy are clearly inspired by the spirits of nature, those entities which look after the growth of flowers, the evolution of plants, trees, rocks and rivers. I do not know whether he was conscious of that himself, but it is all very evident in his compositions. These spirits, in occult parlance, are called *Devata*. Their speech, their language is music. For thousands of years this has been known by those versed in occult matters. All schools of occultism in all countries, have identified them in some way. Many of these are very ancient, as the Vedantists, who date from 2000 to 1500 B. C., the ancient Alchemists, the Greek Gnostics, Taoism, and that branch of Christianity known as the Rosicrucians. Ancient phases of Free Masonry were also definitely aware. In all occult beliefs there is recognized a state, known in some of the words Nirvana—meaning a complete state of annihilation of self, in which a condition of absolute super-consciousness is evolved. The early priests of the Christian church, by means of self-abnegation to place themselves in closer touch with divine power, and their messages, which to-day are a guide to thousands and thousands of believers, are the result. I am often asked what are my own religious beliefs. The only answer is that they are universal, and comprehend the great truths in all religions, as far as my wisdom has proceeded."

"The musician who is not conscious of the fact that music is to play a very big part in the development of the race—the musician who is merely working by material means to produce compositions of purely technical value, is hardly worthy of the name. The very art itself is so spiritual, that it is a matter of conviction to me that when one plays, the influence of the music is by no means confined to the hall where one is playing. It reaches out for miles around. Scientists will some day surely give us an explanation of this, and there are those to-day, who seriously dispute the old material vibration plan. Music is as inexplicable as electricity. Many think they know, and think they can explain it physically, but while they are explaining, music is actually reaching out to psychic spheres, the extent of which few beings yet know."

## How to Check Up a Child's Progress

By Victor Blomdau

MANY intelligent but musically uneducated parents are often led to wonder if the young hopeful, who is taking music lessons, is making the progress which will warrant a continuance of the expense with the present teacher, or at all. Simple as such a question would appear to be to the musically equipped, it is anything but an easy riddle to the parent who, lacking the technical knowledge, is often handicapped by personal affection and an inclination to over-estimate the child's progress. Assuming that the daily practice (and possibly the lesson) takes place at home, and may be both seen and heard, the mother may obtain some guidance by thinking over the following questions and supplying their answers with her own ears and eyes. As the greater percentage of children are studying the piano, it may be well to begin with that instrument.

Does he (or she) continually make the same mistakes, or break down in the same place, even in a piece which has been put aside as "learned"? If so, he is either being badly taught or is playing something which he has powers, which, for the pupil, is the same thing. A good teacher will insist on, and get smoothness.

Does he care through the scales and exercises in a slowly, slipshod manner? They should be done only at a rate of speed consistent with smoothness and evenness. Each and every note of a scale should be there, clear and distinct.

Are the lessons a tiresome string of "don'ts," or does the teacher control the situation sufficiently not to have to repeat the same corrections (which he has already "going through" the exercises in some printed book (which is wrong in nine cases out of ten)? Does it seem as if he were sitting her low notes in a different voice, as if he were singing? In other words, does her voice sound different at either end? A well-trained voice is equal in quality throughout its compass. Of course, it is well to bear in mind that this evenness is not to be taken as a standard for the piano; it is evident that the teacher is aiming for this.

Obviously, the teacher may not be to blame if some of the faults enumerated above, or even many of them, are apparent in the child's playing. It is well to remember that, little as the parent likes to own it, his child may not be very intelligent, or very musical, or very musical. If there is any suspicion of this, the teacher should be approached for a candid expression of opinion, and the chances are that the truth will out, even at the expense, on the teacher's part, of a perfectly good meal-ticket.

Does he rush over the easy parts, and slacken down on the hard ones? Remember that he may play as slowly as he likes when learning, but he must play in correct relative time. Notes which are meant to be played disconnectedly have a dot over them; otherwise, they should be smoothly connected together.

Does he make a break in the sound every time his thumb goes under the other fingers when he plays broken chords ("arpeggios") in which his hands will travel up and down the keyboard? The passage of the thumb should not be detected at all.

Does he clamp down the loud pedal all the time, or maybe not use it at all? The pedal should be sparingly used in children's pieces, and only where indicated.

Does the teacher give him paper work at home? And does he do it when asked to? It is almost as important as the piano practice. Teachers are not perfect, of course, any more than their pupils are, but if the parent is sure that some of the above faults are being made, and they persist through many months, then there is something wrong. Violin instruction is somewhat more difficult to check up on, but the same things that no good teacher will permit.

Does the pupil's violin hang down when he is practicing, instead of being held horizontally as it should always be?

Does he bow with a perfectly stiff wrist or with a loose one, which is correct?

Does he play his exercises so badly out of tune that they are unrecognizable or unpleasant?

Does he know when he plays out of tune? If not, either his teaching is faulty or his ear is bad. Once he, after a few months' lessons, tune his own violin, which he should do, or does he practice at home with the instrument in any sort of condition?

Does he slide up and down to find his notes, or does he put each finger down fair and square on the finger-board without hesitation? The latter is right, even if he puts his finger down on the wrong spot, for no learner can exactly gauge his distances; that is one of the difficult things he must learn; but "fishing," and groping uncertainly, is a most unfortunate habit.

Watch him going up a scale: first he plays on an open string, then he plays the first finger, then the second, then the third and finally the fourth. When the latter is down the three other fingers should still be in their original places and not raised until the bow touches the next string. If he raises them when he is being badly taught.

Does he play comparatively difficult pieces so lightly

that they can hardly be recognized, or does he play carol melodies fairly correct, as he should do?

Does he play scales and exercises so rapidly that they are a meaningless jumble, or does he play them at a moderate speed, but correctly?

Lastly, does he slur from one note to another like a creak Hawaiian on a ukulele, or does he hit each note clearly? This "slurring" may sometimes be allowable to a finished player, who knows how to use it, but never to a learner.

To check up the progress of a singing student's work is even more difficult, and requires some knowledge of the subject, especially in the initial voice-forming stages. These are, however, a few profitable questions, which the anxious parent may ask herself.

Does the pupil continually sing very high or very low notes in her daily practice?

Does she reach them with obvious difficulty and strain?

Does she sing her exercises with full voice, or only mezzo, or half voice, as she should do? (This, of course, does not apply to advanced pupils.)

If she is learning songs, can you understand every word of the text, or is the pronunciation of some of them so changed—especially the vowels—as to be hardly recognizable?

Does she persistently sing the same notes out of tune ("off the pitch")?

Do the veins at either side of her neck swell like cords when she sings? If so there is something wrong. She is husky after a lesson or a practice period? She should not be, neither should she feel any sense of exhaustion.

Does her teacher give her exercises especially written for her level voice (which is right), or is he merely "going through" the exercises in some printed book (which is wrong in nine cases out of ten)? Does it seem as if she were singing her low notes in a different voice, as if he were singing? In other words, does her voice sound different at either end? A well-trained voice is equal in quality throughout its compass. Of course, it is well to bear in mind that this evenness is not to be taken as a standard for the piano; it is evident that the teacher is aiming for this.

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## The Written Lesson in Music

By Able Llewellyn Snoddy

"Writing maketh an exact man"; and, if we did not know better, we would be tempted to wager, on the strength of that remark alone, that Sir Francis was a school teacher. Every teacher knows that the written lesson quickly puts to rout that unfulfilling phrase, "I know, but I can't tell it!" Vagueness of thought must vanish before the written page, like snow upon a warming day, and in its place must stand clearness of idea and accuracy of concept.

Music is an art of the intellect as well as of the ear and finger, and unless a pupil uses his brain intelligently, he cannot progress far nor fast. Every teacher who aids him in thinking more clearly and exactly is helping him to form right mental habits.

Written lessons are especially valuable to the student during the first year or two of study, when he still needs constant drill upon the fundamentals. It is sometimes amazing to discover that a seemingly apt pupil cannot draw a rest properly, or place his notes and their correct definition of the staff—much less write a clear definition of the staff—much less staccato. But let him understand that a written lesson is coming, and he will clear up his befogged ideas as hastily as a lazy housekeeper straightens her home upon the approach of company.

A pupil who is brought up on a regular diet of written lessons, consisting of definitions of dynamics and tempo, rules for scale and chord building, and who is trained to write scales and chords accurately, away from piano, will not be likely to disgrace his teacher in later years by his ignorance or his exasperating half-knowledge.

## Why Does My Back Get Tired When I Practice?

By Ira M. Brown

FRANKLY, your back gets tired (but you do not know how to sit. Sit on the chair, not up against it. Let the chair support your weight so that you will have no sensation of balancing yourself as on the old-fashioned piano stool. Have the chair at the right height, not merely so that your arms and hands will be free, but so that your head may be held at the proper angle.

The head is an exceedingly heavy part of the body and should be securely supported by the spine. If it hangs forward it will tend to draw upon the neck, shoulder and back muscles and make the back tired, the body tired and the mind tired. Try raising your chin up so that it forms a right angle with your spine and you will probably find that you can practice longer and better.

## Intensive Left-Hand Practice

By C. W. Fullwood

THE value of left hand solos cannot be overestimated. Usually the left hand does not get enough practice, but in exclusive left hand studies that member has to take care of both melody and harmony, in range from the bass to the treble. It is awkward at first trial, but by persistence there is a surprising amount of satisfaction and pleasure in this form of practice. This too, is one of the best means of corrective pedal work.

In the quick work, the spread of the left hand from bass to treble there must be a nice adjustment of pedal work with hand touch. If the pedal is pressed too soon, there is a jangle of chords or tones; if the pressure is delayed until the stroke of the hand or fingers, there is a break in the harmony, but if the pedal is down at the right time gives a delightful science of harmony. Intensive left hand practice pays a hundredfold in interest and progress.

## Handicapped Players

By S. M. C.

FOR a number of years I have been teaching a pupil who, because of years of age lost the use of the thumb of the right hand through a fever. The doctor says the tendons so that the thumb is now bent stiff under the palm of the hand. This pupil has, by patient perseverance, overcome the natural defect to such an extent as to be able to do professional work, playing for dances and entertainments, thus adding no small amount to the family income. Artistic execution with the right hand is, of course, impossible, owing to necessary change of fingering and the frequent omission of notes which are out of reach; but, as the player has the fortunate faculty of supplying missing harmony, the effect is entirely satisfactory, and most persons never become aware of her handicap.

I once attended a program given by a charitable institution where a woman who had lost one hand attempted to play the drill for the little tots. The effect was most painful. They taught her how to breathe, how to sustain tone with what Italians call the *mezza di voce* (swelling and diminishing on single notes), how to execute scales and runs—in fact, all the exercises for agility, the ornaments and embellishments, that form the foundation of the old Italian school.

"Happily, too, they let well alone." (And would that all who teach this art would do the same!) They made no attempt to interfere with her sweet, even, and melodious emitting her voice. Its delicious purity and extraordinary volume furnished a sufficient warning against any attempt to improve upon what they must have recognized as nature's perfect model. They doubtless realized that she was a genius—one of those fortunately gifted geniuses in whom are united all the qualities needed to attain greatness and perfection, and whose circumstances in life are equally fortunate; who can reach the goal earlier, without devoting their whole lives to it.

Patti herself gives a fascinating account of her childhood studies:

"A musical ear, as well as an attitude for great love of singing, was developed in me at an extremely early age. Even as a little child, I was madly fond of music and the stage. I went to the opera every evening my mother appeared; every melody, every action, was impressed indelibly on my mind. After being brought home, I had been put to bed, I used to quietly get up again, and, by the light of the night-lamp, play



PATTI AS A CHILD IN NEW YORK

Without question, the most famous singer of the last half of the Nineteenth Century was Adeline Patti. Born of Italian parents in Madrid, February 10, 1843, she was surrounded with music from the hour of her birth. Indeed, her mother, Caterina Chiesi Barilli Patti, sang *Norve* on the night before her birth. Her father, Salvatore Patti, was a tenor robusto. When Patti was born, Jenny Lind was twenty-three years old and had made her first appearance in opera. Malibran had been dead nine years. Patti had been retired from the stage for fourteen years. Of her immediate contemporaries, Pauline Lucca (1841-1908) and Christine Nilsson (1843—) were the best known, but their vocal careers ended long before that of the wonderful Patti. Nevada, Marie Hauck, Gerster, Nordica, Eames, Calla, the brilliant Sembrich, the velvet-toned Lucca, Farrar, Garden and others, all represent a different generation. Not until the advent of the golden-voiced Galli-Curci have we witnessed such a firestorm over a singer, akin to that of Patti.

Patti was taught pianoforte by her gifted sister, Carlotta, who unfortunately was quite lame. Her half-sister, Ettore Barilli, has the credit of having taught her how to sing. Signora Paravelli also gave her some instruction, and Patti states that her brother-in-law, Maurice Strakosch, taught her certain embellishments. Patti, according to Mr. Klein, was gifted with wonderful poise and *aplomb* as a child. He says:

"No matter who was listening, she never betrayed a scintilla of self-consciousness, but sang as a bird would—with the keenest sense of enjoyment and freedom in the act of using her voice and warbling her melodies."

"Did she go through a regular course of technical training in the art of voice-production? This question has been asked a thousand times, and the answer she herself always emphatically gave was, 'No.' Nature had taught her nearly everything that an average student has to strive laboriously to acquire. To put it still more precisely, she went through no regular course, but was carefully trained to do everything well.

## Common Sense Studies

"Both Ettore Barilli and Signora Paravelli seem to have acted in this matter with the utmost common sense. They merely filled in the gaps that nature had left. They taught her how to breathe, how to sustain tone with what Italians call the *mezza di voce* (swelling and diminishing on single notes), how to execute scales and runs—in fact, all the exercises for agility, the ornaments and embellishments, that form the foundation of the old Italian school.

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## ADELINA PATTI

## Queen of the Opera of the Last Century

[This article and review has been taken from the recently published work,

"The Reign of Patti," by Herman Klein, published by The Century Company. Mr.

Klein is a vocal teacher of prominence living in London. He came to know Madame

Patti exceedingly well, and this work is accepted as her authorized biography. It

has been written with deliberation and great care. The quotations from con-

temporary reports are voluminous and helpful. It is a worthy life story

of the greatest singer of her time. The book is liberally illustrated.]

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PATTI, THE QUEEN OF OPERA

over all the scenes I had witnessed in the theatre. A look of my father's, with a red lining, and an old hat and feathers belonging to my mother, did duty as an extensive wardrobe, and so I acted, danced, and twittered—barefooted but romantically draped—all the opera. No one even the applause and the wreaths were wanting; I used to play audience as well, applauding and flinging myself noisily, which I manufactured by no means clumsily out of large newspapers crumpled up together.

"A heavy blow now overtook us. The manager became a bankrupt, and disappeared without paying the arrears of salary. The company dispersed, and there was an end to Italian opera. My parents found themselves without the means of livelihood. We were a numerous family, and so want and anxiety quickly made their appearance. My father took one thing after another of the pawnbrokers, and the money did not last long. One day how we were to live the next, I, however, understood but little of this, and sang away merrily early and late.

"My father now began to observe me, and conceived the notion that with my childish voice I might extricate the family from their distress. Thank heaven, I did. When I was seven years old I had to appear as a concert singer, and I did so with all my might, and the simplicity of a child. In the concert-room I was placed on a table near the piano, so that the audience might see as well as hear the little bit of a doll. People flocked in, and there was plenty of applause. After singing *Posi* in turn, were printed in the *Chicago Evening Post*. The following is an extract of this article as printed in Mr. Klein's book:

"People who cultivate the voice have widely different ideas on what constitutes the best methods of its preservation. If I gave lessons, I should cultivate the middle tones, and the voice of the singer would be good at the age of a hundred. The whole harm to a voice comes in pushing it up and down, in trying to add notes to its compass."

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time and opportunities lost. Very often students wear out their voices with over-study before they appear in public. They destroy the freshness of the voice by singing too much.

"As to the length of time to be devoted to study, I myself do not give more than fifteen or twenty minutes to daily, and these few minutes I devote to scales. . . . My golden rule in singing is to spare myself until the voice is needed, and then never to give it all out. Put it in the bank. I do not push my voice for the pleasure of the moment. If you are prodigal of your powers at such times, the next time you wish to be generous you cannot."

#### What Dickens Thought of Patti

One of the most interesting sections of "The Reign of Patti" is that of the Appendix, containing extracts from contemporary newspaper diva. Possibly the most interesting of these is that of Charles Dickens, published in 1861, the year of Patti's debut in London.

"And now has come the youngest *Amina* of all, and at once, without a single note of prelude or preliminary trumpet, has stirred up the tired town to an enthusiasm recalling the days when Malibran tottered across the stage in haste and frantic haste and then laid breathless over her whole soul of sadness over the flowers as, leaf by leaf, they mournfully dropped on the stage. Born in Madrid, *Amina* by parentage, trained exclusively in America, *Mlle. Adeline Patti*, on her first evening's appearance at our Italian Opera—may, in her first song—possessed herself of her audience with a sudden victory which has scarcely a parallel. Old and young are now treating as conspirators and traitors to their country the past *Aminas*—any comparison. This new singer, in her early girlhood, is (for them) already a perfect artist—one who is to set Europe on fire during the many years to which it may be hoped her career will be limited.

"Nor is their delight altogether baseless. *Mlle. Patti's* voice has been carefully and completely trained. Those who fail to find it as fresh in tone as a voice aged nineteen should be more struck by its compass, by the certainty of its delivery, by some quality in it (not to be reasoned out or defined) which has more of the artist than the automaton. She has a rare amount of brilliancy and flexibility. She has a rare amount of the Americans have a kind of ornament and fancy which are her own, if they be not unimpeachable, say the dry-dust-dancers, in point of taste.

"If not beautiful, she is pleasing to see; if not a Pasta, a Malibran, or a Lind in action, she is possessed with her story. . . .

"For the moment the newest *Amina* has the ear of London. In the future *Mlle. Patti* may become worthy of having her name written in the golden book of great singers. Meanwhile, what a tale is here told, not merely of her great and welcome promise, not merely of her possessing that talent for success—charms which is born into few persons and which cannot be bought or taught, but of the lasting truth and attraction of the music to which Bellini set the story of the innocent girl who walked across the mill-wheel in her sleep!"

## Use Up-to-Date Beginner's Books

By S. M. C.

It is gratifying to note what a wealth of really good methods for beginners have been put on the market in recent years, suitable for the needs of the timid tad to the gray-haired adult.

Teachers will find no excuse for starting their pupils with any kind of method which they may happen to have on hand and desire to use. As an example, the folly of such procedure I may cite the case of a professor of music who, some forty years ago, started a little child of eight years with a book of German songs with difficult harmonization. Another teacher of very recent date attempted to teach the rudiments of music with Czerny's *Scale of Velocity* as the first book! The lessons of pupil No. 1 were brought to a speedy termination by tears and entreaties on the part of the child, while the second pupil wisely sought another teacher.

Sometimes a mother makes a prospective pupil with the following injunction: "We simply cannot have any more music; we have trunks full of it at home, so Jennie will have to use what we have on hand." If you cannot persuade the mother that this is poor policy, a method which cannot secure the best, or at least good results,

## How Would You Answer These Self-Searching Questions?

The following questions were prepared by Johan Grolle, *Head Worker of the Settlement Music School of Philadelphia*. Mr. Grolle is a former member of the Philadelphia Orchestra, an ultraist in the highest sense of the term and a remarkable organizer. His work in the Italian and Jewish sections of Philadelphia, among the highly talented children of poor people, entitled the interest of *Mrs. Edward Rob*, who built one of the finest musical school buildings in America, as a memorial to her mother. Splendidly equipped in this way, Mr. Grolle has gathered about him an earnest group of teachers. At one of the school discussions the question of self-examination came up, and Mr. Grolle prepared the following list of questions which *The Etude* requests. Take a pencil and a piece of paper and see how you would answer them. I will leave you quite as much to look into yourself as to have a teacher make the survey.

#### PERSONAL

1. How do you enrich your own life?
2. What is your attitude toward yourself?
3. Who comes first, you or your pupil?
4. Are you willing to sacrifice self for a great ideal?
5. Are you willing to serve it, or do you want it to serve you?
6. What will happen to your own growth and work if you neglect this fundamental question?
7. Do you know the origin, growth, and symbolism of a note and its work?
8. Is your own world to be compared with a river?
9. Do you have a sense of the eternal?
10. Does not your own inner life find expression in your teaching as composer and teacher?
11. Do you believe that the richer your life, the more your music can give to you, and the more you can give to others?
12. Do you keep an improving record?
13. Can we stand still?
14. Do you believe in co-operative work among teachers?
15. Do you have your own personal opinion?
16. Can you learn from the opposite point of view?
17. Do you have a definite conception of your responsibility music toward and towards society?
18. Do you keep informed about the real things in life?
19. Do we not live in a world of illusion?
20. Is fresh in mind and body?
21. Is the music teacher a part of the other arts?
22. Is it well to give all our time to a one-sided development?

#### MUSICAL

1. What does music mean to you?
2. How do you explain to others what you are doing while you are playing?
3. Do you play to yourself, or merely pass by the notes?
4. What is phrasing?
5. What is a musical phrase?
6. What is the difference between the spoken and the musical phrase?
7. (Love for expression and ability to express a deep conceived message, etc.)
8. What does expression and ability to express a deep conceived message, etc.)
9. Or what does perfect balance, musically, consist?

#### PEDAGOGIC

1. Do you know anything about the history of teaching?
2. What is a teacher?
3. Why do you want to teach?
4. What is your duty as a teacher?
5. What makes teaching interesting or uninteresting?
6. Should the teacher be an authority who leads obedience, or should he be an interested friend who points the way to musical knowledge and feeling and correct thinking?
7. Should we teach the pupil to imitate what we know, or should we try to awaken within the pupil the desire for knowledge and self-expression?
8. Should we be the master of the pupil's thoughts, or should we guide him toward the expression of his own world and the intelligent understanding of his environment and reaction upon it?
9. What is our greatest opportunity while teaching music?
10. (Building of character by means of self-expression, the expression of the beautiful, etc.)
11. What is the motive power of our work?
12. (Love for the expression of the beautiful and the expression of the beautiful and the pupil, etc.)
13. Do you have a good and what an inefficient teacher?
14. Do you consider yourself to be one? Of what?
15. What are the fundamental principles of a good performance?
16. (Tone beauty through relaxation, technical mastery, and musical conception, etc.)
17. What is the more important, to teach systems or methods, or should these be applied individually?
18. What is an artist-teacher, and what is a mere commercial teacher?
19. Should we adapt the method to the pupil, or should the pupil adapt himself to the method?

## THE ETUDE

12. Upon what do you base your teaching, upon beauty of tone or technique?
13. Where does technique begin?
14. Is technique an end, or a means to an end?
15. What is the end you are aiming for, a musical genius, or a human being who loves music?
16. How much should a pupil practice?
17. Is it quantity or quality that brings results?
18. Does your teaching include the teaching of self-reliance, and do you prepare the practice work that is to be done at home and when you are not present?
19. Do you train your pupil in such a way that he can find his own mistakes, and do you aim at the development of his reasoning powers?
20. How do you select your teaching material?
21. Do you know and use Bach?
22. Do you love him?
23. Upon what do you base your choice?
24. Do you consider the individual like or dislike of your pupil?
25. Do you believe in folk music and folk songs?
26. Do you allow your pupil to choose his own pieces once in a while?
27. How do you know your pupil's likes and dislikes?
28. Do you ever let your pupil's preference control musical quality? Also why he prefers the major or the minor key?
29. Do you know that the knowledge of your pupil's natural tendencies and preferences for treble, alto, etc., is a great help in choosing your material?
30. Do you awaken the pupil's imagination?
31. Do you keep it alive?
32. Do you believe that the pupil's music is the total expression of his emotional life controlled by the mind?
33. What should his music mean to him?
34. Should the whole lesson consist of merely playing music, or should you penetrate the pupil's world, and let him enter into yours?
35. What would be the result if you included such teaching in your regular curriculum?
36. Should a teacher practice his own work and give each pupil individual consideration?
37. If things go wrong do we investigate our own behavior as well as our pupil's behavior?
38. Could the public teacher be so much to the music teacher in knowing the pupil better?
39. What characteristics has the lazy child? the indifferent child? the superficial child? the enthusiastic child? the spoiled child? the flighty child? the nervous child?
40. How would you treat them musically and socially.

## When You Practice

By James I. Wray

Practice with all your heart. Put into your study period the best efforts you possess and you shall be rewarded a thousandfold. As your father practices, a surgeon who performs a delicate operation, he knows the use of his tools. He must also know in detail every section of the human body. Just with your very best you. You must love it. You must put into it what is changeable, but the kind that comes through understanding your instrument and the compositions you play.

An artist who paints a picture will use not only one color, but will use many shades and tints to bring out the real beauty of his picture. In addition to his shades and tints he will work weeks, months—yes, and sometimes years—to get the results he wants. So will your students of music paint their music in one color? By this I mean some play force all through their solos, and play piano, while others play and never think to make a *ritard* or an *accelerando*. How terrible this must sound to the ears of a well-trained musician! How many pupils have you heard play in such a manner? If you were restricted to the use of one word to apply to all above music students I should say "colorless."

To be successful in music depends upon your self-imposed amount of study. Your teachers can instruct you, but they cannot study your lessons for you. Just as each housewife has her own method of the salvation of her own salvation in music by study and practice. Your own musical standing in the community where you are furnished you with financial resources, your own health which has done all that he can for you, and yourself, who have contributed the practice.

## THE ETUDE

COMPOSITION, Counterpoint, Harmony, and even the Rudiments of Music are subjects too extensive and complicated for all accounts turned to the same note (above the low C given in the above diagram), being placed in the gap of a window which is shut down upon it, the draught of air causes the strings to vibrate, raising up and down their scale of harmonics, and no two doing this in the same way. So it utters wailing sounds, sometimes common chords, sometimes weird harmonic seconds and eleventh (not in tune with our scale), the whole having a strange, uncanny effect, which soon, however, becomes wearisome to the ear. Had anyone the sense to construct a more complete form of this instrument, which should, from time to time, alter the note by intervals of a fourth, or even a third, wonderfully impressive results might be obtained. But then it would not be One Note.

Firstly, I should tell you that, strictly speaking, there is hardly such a thing in nature as a single note, or sound. The instant that air around a string, pipe, or other vibrating body is thrown into a rippling, quivering state, each pulsation breaks up into partial pulsations, each of which produces other tones, higher and higher, fainter and fainter, until these interfere with and neutralize one another—something like the recoil and jolt of railway trucks shunting—all the whole train of vibration comes to rest.



Don't be alarmed at this simple diagram. It merely represents to the eye what I have just tried to present to your mind. The lowest note is the only one you are conscious of hearing, but the other sounds grow quickly (but not instantaneously) out of it as the rippling rings spread out when you throw a stone into water. So every note is the stalk of a bouquet—the stem of a tree of sounds—the sum of an infinite series. You will realize this if you listen to the clang of a great church bell; this vibrates so strongly that several of the component tones can be heard almost as strongly as the original one. The only trouble is that, owing to the inequalities of thickness and density of the metal of nearly all bells, these "partial tones," or "harmonics," are sadly out of tune. Only recently has science taught men how to overcome this defect, and bells are now being cast of our lasting quality of sound that makes us ashamed of our old church bells—if we are musical, that is.

Now, another curious thing. It is a poor rule that won't work both ways; so if you sound two notes at once truly in tune with any of those given in my diagram, you can hear the father and grandfather sounds grow downwards as well as upwards. You cannot do this on a piano, but on a violin or 'cello it is quite possible.

#### A Veritable Fairyland

The science of acoustics seems a dreary and unattractive subject to most people, but—at with all science—once you are past the threshold you will find it a veritable fairyland. Helmholtz and Tyndal have shown that what is called the *timbre*, or quality, of a sound—a thing else is all keenly sensible to, and that we can describe—depends upon what I may call the size of our bouquet, the audibility of the higher partials giving brightness and, eventually, shrillness—the audibility of only the lower portion of the series giving sweetness and, eventually, dullness. A note of a large open pipe is a very different thing from a note of a small pipe. The same note is very different and dull; the moment you add another pipe, an octave higher, it brightens up, and there are stops which add four or five "upper partials" to every note, causing the tone at last to become almost squealing and harsh. A note on a violin or clarinet is much more sympathetic in quality, because it is richer in harmonics; the same note on the human voice is richest of all.

The most interesting thing that acoustics reveals to us is connected with rendering sound visible, and the wonderful beauties of combined sounds as shown by that strange instrument the Harmonium. But this is outside of my present scope, which is limited to One Note.

A striking example of the manifold nature of one note is afforded by the Æolian Harp. This instrument is almost unknown in the present day, but is occasionally exhibited in lectures. It is an idling box, about three

## One Note

Some of the Fascinating Curiosities of Acoustics

By F. CORDER

Professor of Musical Composition, Royal Academy of Music, London, England

feet long, five inches broad and three inches deep, having about a dozen catgut strings stretched along it, and covered all accurately tuned to the same note (above the low C given in the above diagram), being placed in the gap of a window which is shut down upon it, the draught of air causes the strings to vibrate, raising up and down their scale of harmonics, and no two doing this in the same way. So it utters wailing sounds, sometimes common chords, sometimes weird harmonic seconds and eleventh (not in tune with our scale), the whole having a strange, uncanny effect, which soon, however, becomes wearisome to the ear. Had anyone the sense to construct a more complete form of this instrument, which should, from time to time, alter the note by intervals of a fourth, or even a third, wonderfully impressive results might be obtained. But then it would not be One Note.

Some of you know, perhaps, that all brass instruments, such as trumpets, trombones and horns, have really only one note—the note produced by their particular length of tube—and that the other notes are produced either by momentarily shortening or lengthening the tube or by the harmonics. Sometimes the latter method is used; these devices are employed. This in the flute, or tin whistle, the fingers are successively removed from a series of holes in the tube and so shortening its vibrating length. When an octave of sound has been played, the fingers are put down again, a greater pressure of air used and the same series of notes an octave higher in pitch produced.

#### Pitch

So much for Acoustics; let us now devote a few moments to the consideration of that term Pitch. Sound, as we know, is vibration—the regular quiver of anything transmitted by the air to a wonderful apparatus which our ears contain. This consists of a quantity of minute rods or fibres, each of which responds to one particular kind of vibration and transmits it to the brain. There are about 3,000 of these hair-like rods, and since our range of hearing is almost bounded by the extreme sound of the piano forte we ought, if our hearing were really faultless, to be able to discriminate more than 400 sounds on each octave. But as a matter of fact no one has ever been able to discriminate more than 100 sounds on each octave. There is a prodigious difference between the hearing of a trained tuner, a fine musician, an untrained musical person and a non-musician, the latter being sometimes unable to perceive any difference at all between the pitch of two notes. There is an amusing story told in Hawkins' *History of Music* of how Louis XII of France, wishing to pose as an art patron, bade his court musician, Josquin Després, compose a mass with special reference to the "pitch" of singing. Upon investigation the composer found that his majesty could pitch one note correctly, but when any



other was sounded he could only make this same sound. Accordingly, the undaunted composer wrote his mass in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes. The most artistic and beautiful piece in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes. The most artistic and beautiful piece in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes.

In the course of a large experience I have met with but three cases of singers like King Louis XII and I am not at all sure that these were genuine cases of tone deafness. An eminent teacher of my acquaintance has been told that he could hear the piano or organ, but that the common bandman generally begins with an ear very little better than that of King Louis, while he always acquires eventually a finer sense of pitch than you or I have.

Why does an ordinary youth when taken to a piano-forte factory, serve a few years of apprenticeship, and come out able to put a piano into flawless tune—a feat which the greatest musician in the world could not achieve untaught? And again, how is it that when you get a new servant girl, before she has been the housewife for a fortnight she can discriminate between the sounds of the front door and back door bells, though to you they may sound alike? Don't you see the answer to these questions? People can do these and even more wonderful things simply because they *live* to it. I only acquired a reliable ear when I had to work in a country village and there was no piano within ten miles of me. I had a Hindu pupil when European music was an unmeaning noise, but he became in three years a very fair Western musician because his king would have certainly chopped his head off if he had failed. And chords can easily be trained to maintain their pitch if you deny them the help of an accompaniment.

#### Tonic or Dominant

But as to return to our friend Xanthus, thinking it now in his musical aspect, which note do you think is most of frequent occurrence in any piece of music? The key-note or tonic? Only occasionally and in that class of pieces to which the name of *l'heureux* is given. Originally the drone of a harpist may have been the ear's standard at harmony, the alternate consonance and dissonance caused by the persistence of this one note through tonic and dominant chords lending a certain spice or flavor to the music. Thus was the tonic pedal, or the very fair called a pedal or pedal point. A note capable of persisting against alien harmonies must be either the tonic or the dominant, the latter being the most usual. It should be evident that dominant pedal creates a feeling of expectation, as tending towards a climax, while a tonic pedal seems to tell us that we have come to our point of rest. In music there are sometimes whole movements written on a pedal point, such as that wonderful figure in Brahms' *Requiem*, the "Dance of Sylphs" in Berlioz's *Fantaisie*, or the prelude to Wagner's *Valhalla*. The prelude to *Rheingold* is more curious still, being the sound of a single note, the dominant pedal, played for 120 bars. But besides these examples I could enumerate many others in which the One Note idea has been employed in an unusual fashion. There is a long past-tense of the slow movement of Raff's *Spring Song*, where he sounds a high G at the beginning of every other bar for 40 bars, always contriving to make it sound possible against the freely modulating music besides. And there is the "March of the East" in Liszt's *Christus*, where a high note is sustained against the "March of the Three Kings."

#### Curious Compositions

There is a famous song by Cornelius and a less known one by Schumann, each with the voice only on one note. Moszkowski has written a whimsical piano-forte piece in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes. The most artistic and beautiful piece in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes. The most artistic and beautiful piece in the shape of a waltz, the melody of which is all on one note, and that the third of the key. It is not quite so attractive as Poldini's *Moltis*, Op. 42, No. 1, on two notes.

One of the most curious musical ideas I have ever heard of was a kind of Russian *Chopin*, which was performed by them, each man fitting in his note accurately into the time. Can you imagine yourself playing, say, the 2d, 7th and 20th notes only in a passage of sixteenth-notes? Just think of the practice it must

have required—and the foolishness of it all! I have heard something of the sort done, but on a very mild scale, by clowns in a circus, playing on flower pots, or what not, but fancy a really quick scale executed under these conditions?

There is a well-known story of Niel Gow, the Scotch itinerant fiddler, who used to tramp the country in order to play at the country houses of the gentry. Coming to a river, over which a party of workmen had just finished building a handsome brick bridge, he asked them to permit him a trifle, in return for which he would play to them while they had their dinner. They quickly refused, whereupon he threatened to "fiddle the brig down." They scoffed at his threat, but when, seating himself beneath the arch, he found on his instrument the note to which it responded, he stepped away rhythmically and a few pieces of mortar fell. The alarmed workmen too glad to pay him their dinner.

Berlioz tells, in his autobiography, of a grand concert he once gave at Lyons, getting every possible player to assist in swelling his orchestra. His harpist, being also a violinist, was induced into this more useful position, and an amateur, one M. Georges Hainl, recruited from the ticket office to the office of harpist, he never having touched the instrument before. There was only one note to play—of hell effect in one of the pieces, so Berlioz provided against possible error by removing

from the harp half a dozen strings on each side of the one required, so that the player had only to count his bars correctly, and the composer records with satisfaction that the gentleman came through the adventure without a hitch!

Far different was the incident that occurred at a famous English music festival a few years ago. A very eminent composer had a big work produced in which he desired at the chief and final climax to produce a splendid effect by means of the single stroke of a gong. He engaged a trusty percussion player and took him up to Birmingham, where the work was duly rehearsed and all went well. Alas! at the performance the player, having waited through two hours and a half for his cue in a hot concert room, fell asleep and never played his one note at all!

An even similar, but far more ludicrous incident occurred in my own experience at a concert of the Brighton Music School. Here also a new work was being played, a cantata for schoolgirls, in which a single clash of the cymbals had been somewhat daringly introduced towards the end by the lady composer. She entrusted the anxious part to a friend who, she thought, could at least count time. The cantata was played and warmly applauded, but the cymbals never came in. Presently, as the audience were departing and the hall being cleared, a mighty crash on the cymbals startled everybody. The amateur crash had indeed counted his time correctly, but he had counted four instead of two in a bar!

## A Rhythmic Knack

By Harold M. Smith

MANY apparently complex rhythmic problems may be cleared up in the mind of the pupil by rewriting in a more simple form. The following passage from Kern's *Drifting and Dreaming* seemed to perplex a little pupil of mine:



I first asked her to play it thus a few times:



Then as follows:



Even with her meagre knowledge of fractions, she was not long in understanding, as soon as she saw the second beat which had previously been "nothing but a rest" to her. Numerous problems of this character arising from two-voiced harmony can be readily simplified in a similar manner.

## A Peep Behind the Scenes

By Blanche J. Stannard

ENOS ALLAN Fox, in his *Philosophy of Composition*, says: "Most writers—poets especially (and he might well have added musicians)—prefer to have it understood that they compose by a species of fine frenzy—an ecstatic intuition—and would positively shudder to think of letting the public take a peep behind the scenes." etc.

Teachers are somewhat liable to encourage the public in this mystic belief. They are too fond, before their pupils, of telling in bated breath of Beethoven, or of Mozart, and of the sublime and the divine in music, and are infinitely more luscious and as easy to digest as a peach. You can't help liking them."

A teacher would do better to struggle through musical literature and learn of the struggles made by the masters to attain their aims—"at the elaborate and vacillating and the folio-magnum of the true purpose sensed only at the last moment—at the immemorial glimpse of ideas arrived at at the maturity of full views of the fully matured fancies discarded in despair as unmanageable."

"A peep behind the scenes" can be secured from the storehouse of musical literature and history, and it reveals that the masters composed in the sweat of their brows after the fine frenzy had died away.

Giving inspiration due recognition in works of genius need not lead the teacher to allow the pupil to infer that these works were born full-panoplied in the master's brain.

Inspiration may have supplied a tiny theme, a single haunting melody. Then, far from having his labor finished, the master was but just begun; the carding of harmony and counterpoint, the remodeling, the problems that arrangement, the remodeling, the tearing down and building up—all these came after inspiration. Without them inspiration would be as an unpaired picture, existing only in the mind.

There is no gainsaying the inspiration of genius, but it is a mistake to allow any pupil to believe that genius has ever escaped from labor and become famous. The royal road belongs to the same category as the philosopher's stone, and it never frightened a true musician from his art to know this.

ORIENTATION in playing is often destructive of the very impression that the player tries to create. Avoid motions and mannerisms. La Rochefoucauld said: "There is great ability in knowing how to conceal one's ability."



# De Gustibus Est Disputandum, I Say

Matters of Taste in Music a Question of Personal Development

By the Noted New York Critic

HENRY T. FINCK

The gentle art of making enemies has many branches, but perhaps there is no more effective way of making people dislike you cordially than questioning their taste and their likings, gastronomic, esthetic and otherwise. For that reason the maxim *De gustibus non est disputandum*—"Don't argue about matters of taste"—has become generally accepted.

Personally, I don't approve of that maxim without a good many "reservations." Most disagreements in "matters of taste" rest on misunderstandings; and very often a good argument does change a man's predilections. Yesterday a young lady said to me: "Once I had a violent argument with a man who said there were no mosquitoes in the Adirondack Mountains while I maintained there were. Finally I told him what he was doing there and he said, 'September.' That explained it. I had been there in June. We were both right."

Often musical critics are sneered at because they contradict each other, even in things which ought not to be matters of opinion. Thus, one of them will write that Miss Debütante sang lamentably out of tune, while another will laud the golden purity of her intonation. One of them heard only the first half of the program, when the singer was nervous, while the other heard only the second half, where she was more at ease, etc.

Naturally, the first critic wrote a "nasty" notice, because, when a singer wanders from the pitch, you caution her and are glad to escape. The public puts it down as a "difference in taste" on the part of the critics; when, as a matter of fact, it wasn't a matter of taste at all, but simply needed a horeological explanation; in other words, a reference to the hour when each of the critics heard the girl.

## Bananas and Bread Crust

When a man tells me he "doesn't like bananas" I promptly argue the matter violently with him. "Of course, you don't like bananas," I vociferate, "and they don't like you. They disagree with you because, like most people, you rat them when they are yellow—that is, half ripe. Wait till they are nearly black on the outside. Then they are infinitely more luscious and as easy to digest as a peach. You can't help liking them."

Such a man simply "doesn't know bananas." He follows my advice he will be sure to like them, and he will thank me for enriching his life with a new delight.

If I ask, "Which is the better part of a loaf of bread?" an American will answer "the crumb," while a Frenchman will say "the crust." "That settles it, of course," you may say; "it's a matter of taste; and, therefore, not to be argued about."

I say, on the contrary and most positively, that it is a case for argument. In the chapter on "French Supremacy," in my book on *Food and Flavor*, I devoted no fewer than seven pages to explaining why French bread is practically *all crust*, and why it tastes so much better and is so much more digestible than American bread. I don't blame my countrymen and women for not liking the crust of *American bread*; it is as usually as tough and indigestible as sole leather.

Over here anybody who wants to can bake and sell bread. In France a baker's apprentice has to go through a four-year course of servitude before he is accepted as an expert. It is a wonder that French crust is so much crisper and tastier than ours? Americans visiting Paris need only a meal or two to prefer the French bread. In an American boarding-school no one wants the crust. In an English school, where bread is baked the French way, there is, I have read, "keen competition for the most crusty portions."

So you see, this "difference of taste" between Americans and the French in the matter of crust and crumb is decided by a thing to be argued about and explained.

To come now to taste in music. If a man tells me, "I don't like Wagner," I don't shrug my shoulders and say, "It's a matter of taste, and therefore not to be argued about," but I do argue about it, in this fashion:

"You have heard the anecdote about Carl Bergmann, who, more than a half-century ago, conducted the concert of the New York Philharmonic Orchestra. He was one of the first in this country to appreciate the genius of Richard Wagner. When he was told that his audiences didn't like Wagner, he answered: 'Den dey must hear him till dey do.'"

By the time Theodore Thomas became conductor of the Philharmonic a large proportion of the hearers had learned to like Wagner's music. He did much to enhance this liking, and so did his successor, Anton Seidl. Today—and it has been so for the last twenty-five years—when the Philharmonic conductor—at present Josef Strakosky—wants to make sure of a crowded and enthusiastic audience, he announces an all-Wagner program.

"As for yourself, the reason why you don't like Wagner is the same as why Bergmann's audiences at first didn't like him: you don't know him well enough."

"Your taste, you said, is for Donizetti and Bellini. You make me smile. You ought to have been born a century ago. In the year 1822 the Imperial Opera in Vienna devoted its whole season to the operas of Rossini. Suppose the Metropolitan Opera House, two years hence, should try such a Rossini program, would its millionaire stockholders be able to pay the deficit?"

"The public's taste has changed radically. Together Rossini, Bellini and Donizetti wrote more than a hundred operas; but of all these only half a dozen are heard in our opera houses today, and those not often. What brought about this change? The opportunity to hear better, richer, more musical operas; the works, particularly, of Verdi, Puccini, Gounod, Bizet and Wagner."



HENRY T. FINCK



"As the race, so the individual. Go and hear the operas of the composers just named, and you will witness the loss of your preference for Donizetti and Bellini. And it will be due to my having argued with you about a matter of taste."

Once a man told me he had been to hear *Lohengrin*; he was bored to death and had vowed he would never attend another Wagner performance. I argued with him, told him a few facts about the gradual growth of interest in Wagner's operas, and finally said: "Go and hear *Lohengrin* three times more this season, and if you don't like it then come and tell me and I'll pay for your tickets."

He came, but I didn't pay for his tickets. He frankly confessed himself an enthusiast, and couldn't think me enough for having argued with him.

Of course, what I said would not have done the job had not the music come to my aid. Good music is its own best argument.

There is one thing I like about the manufacturers of machines for reproducing music. From a business point it means, of course, no difference to them what sort of music the public prefers, trash or the classic. But these companies are constantly featuring the phonograph and pointing with pride to the fact that the frequent repetition of good pieces or songs, which the phonograph makes possible, very often and promptly effects a change in the taste of the purchasers. The music itself "argued" them into preferring high-class compositions to popular trash.

Music begins where words end; the two together often present an irrefragable argument.

## How About Brahms?

Yes, how about Brahms? There is an impression that I don't like his music, that I don't like his taste, and that I am stubborn as a mule in adhering to my dislike of it. Well, greater than that I have had no use for Brahms. I know that Paderewski is far from being an enthusiast, and Tchaikowsky is no rapier-thrusting enthusiast. I spoke of that Hamburger. At a time when Brahms was the musical lion of Vienna, Tchaikowsky, then little known, was advised to call on him and benefit by his influence. What was his answer? "I may tell you, without false modesty, that I place myself a good deal higher than Brahms. What could I say to him: If I were an honorable and sincere man I should have to say something of this kind: 'Herr Brahms, I regard you as an uninspired and pretentious composer, without any creative genius whatever. I do not rate you very highly, and look down upon you with disdain. But you could be of some use to me, so I have come to see you, and I am here, as you are, a dishonest man, then I should say exactly the opposite. I cannot avoid either course.'"

Grieg, on the other hand, greatly admired Brahms; and, when I spoke rather disparagingly about the Brahms' lyrics in my *Songs and Song Writers*, he wrote me a letter in which he scolded me for my lack of appreciation. This "arguing" about a matter of taste made some impression on Grieg; and when a more recent volume, *One Hundred Songs by Ten Composers*, I had occasion to comment on what I consider Brahms' best ten songs, I took pains to dwell on the beauty of Brahms' lyrics, and under a high-power microscope. I still consider the Brahms songs, however, inferior in inspiration to the songs of Schubert, Franz, Schumann, Jensen, Grieg and MacDowell.

The full-blooded Brahmsites are funny. They look at you askance unless you admire with equal fervor everything Brahms ever wrote. Have you ever heard the story of the girl who was a Brownie? A Brownie and a horrid friend one day read to her one of the less known Browning poems and then said: "Can you really see anything in that?" "I think it's adorable," was the reply. "That's funny," said the horrid friend, "I skipped every other line."

Among the Brahmsites there is a good deal of that sort of insincere worship. His most intimate woman friend, Frau von Herzogenberg, was an exception; and that was one reason why he liked her. She wrote to him frankly: "Why, dear master, when you can give us pure gold, do you so often give us brass?" I have always discriminated, in my criticisms, between Brahms' gold and his brass; and because I refuse to accept his brass as of equal value with the gold I am denounced as an anti-Brahmsite. It doesn't worry me in the least, I assure you. I am not an anti-Brahmsite at all. I admired his second symphony when I first heard it, in 1881, and I still enjoy it after hearing it some fifty times. I do not, as Philip Hale once accused me of doing, look for the fire escape every time the orchestra begins a Brahms piece.

From the above remarks we see that much of what is regarded as a question of taste is in reality a matter of discrimination and sincerity.

The awe inspired by great names does much to impair sincerity of judgment and to create the notion that there are differences of taste where there are none. Ernest Newman, in his delightful book, "A Musical Motley," gives two amusing illustrations. At a concert he had to write about, a flute solo was played as an encore which he described as touching the very depths of humanity. "A scandalized friend," he continues, "thereupon asked me if I knew that the piece was by Mozart. I did not; and not knowing that, and, therefore, not being hypnotized by Mozart's name, I could see the melody for the empty, perfunctory thing it was."

The other instance refers to an early Beethoven rondino for wind that Sir Henry Wood was very fond of giving, no doubt because of the chances it affords to good wind players to show what is in them. "If one of our young 'British composers,'" says Mr. Newman, "were to produce such a work at Queen's Hall, the critics would on one accord say months about him that would make his ears tingle for a month after. Yet very few of us, the morning after, and if we drop a hint to that effect, it is in a half apologetic way, as if we knew we were doing the wrong thing in supposing that to great a man as Beethoven could ever be third-rate."

It is now clear that the indiscriminate worship of the German classics was one form of crafty German propaganda before the war. Not a few critics and amateurs in America and England were caught in the meshes of this propaganda and are now ashamed of it. When they praised certain inferior pieces by Haydn and Mozart, Beethoven and Brahms, which I did not praise, it was—or wasn't it?—a matter of taste" quite worth arguing about.

To be sure, there are different ways of arguing about matters of taste. To throw a bear mug (empty, of course!) at one who disagrees with you—as happened many a time in Munich in the days of the war on Wagner—is not the best way to enforce an argument.

## Practice and Muscle Fatigue

By John U. Osgood

Why do my fingers get tired?  
Why is my practice at a standstill?  
Why am I so fatigued after practicing such a piece as the "Chopin Minuet Polonaise"?

There is a reason and a very physiological reason. Getting tired is getting poisoned. Every physical action re-acts upon the body in two ways.

(a) Every muscular effort results in the casting off of poisonous detritus—or shall we call them fatigue toxins.

(b) Every muscular effort is followed by the assimilation of new energy products from the blood stream.

Therefore, if before the well-informed are sufficiently strong and supple to bear the strain, one severe or unusual muscular effort is followed shortly thereafter by another muscular effort, and then another, and so on, as in thousands of instances in piano-forte practice, the muscles become fatigue-poisoned and progress at a standstill. This is one of the reasons why in scale playing and in arpeggio playing there must be ever recurring periods of rest.

Rest without muscular effort is stagnation. Muscular effort without rest is poison.

The successful student is the one who watches himself very closely to find out how much effort he can stand and how much rest he requires.

To go deeply into one art is the best means to learn all.—HAUPTMANN

## Reminders in Teaching Children

By Lindsay McPhail

THREE words, any one of which might form the basis for a paragraph's writing or discussion, appear in my mind to be the most important, most full of meaning in all teaching, and especially in the teaching of young children. They are

**MIND,  
HEALTH,  
DESIRE.**

As the word "DESIRE" might apply mean the "heart" of a student, this treatise will be meant to cover the entirety of a human, so far as the "main essentials for musical success" are concerned.

### Keep the Mind Alert

Where is the greatest mind amongst men? Where is that mind most free from care, business, worry and all problems of life? In a child. Few teachers of music acknowledge this fact and attempt proper progress from that standpoint.

I have special reference to teachers who believe that to explain anything to a child one cannot talk plain English, but must depict a miniature "Toytland" in the child's mind, with a little "umh, umh," "ticky koo," "da da" and such baby talk mixed in for seasoning. Even if a teacher believes that play-talk is necessary, why not make the piano the plaything? Instead of telling little Mary or little Henry that a smooth scale sounds better to their baby's ears than a jagged one, both pupils are suddenly taken forty miles or so away from the lesson because of some such teacher catchism as "Now, pupils, that scale playing will never do! What if your toy soldiers fell down on the job as your little bitty fingers are doing? We'd all be bad Bolsheviks within two weeks!" and then, "Your soldiers must march straight up to fight well."

In short, under this heading "MIND," I believe in speaking reasonable and plain English to the children at all lessons, to hold the mind to the musical side of it for at least that amount of time a week. Goodness knows that the little ones will soon enough be back at their home wrecking and toys again without these being incorporated into the music lesson, too! The sooner musical terms are put into the child's mind, the better the child's memorizing, playing and musical success in interpretation will be. In addition to this, a child is always proud of achieving a new word. It is in the nature of a new toy.

It will be time enough to talk baby talk to the child and invent terms that will make its musical problems more obvious when the teacher sees that it cannot understand plain musical English. Children are very much interested in comprehending hard words when we give them credit for being so.

Our persistent use of such words in speaking to the child. A boy of five, the son of a professor at one of our large colleges, was able to use the botanical names of the flowers he saw, simply because he habitually heard his father using those terms—at all because he had been taught them. And it will be the same in music, if the teacher will have a little more faith in the capacity of the child-mind. Remember, it is the child's business at this early age to absorb everything that is set before it. Why, then, should he be compelled to absorb nonsensical terms and idioms that it must later throw overboard as so much junk?

Try even long, difficult words on its intelligence, and see what it makes of them. Of course, be scrupulous about the pronunciation, and insist upon the youngster getting the word exactly right. Ten to one it will go home and "spring" them on the family—pride as a peacock to know more than anyone else about the house.

### Keep the Health Sound

I believe that I know of at least twenty "prominent failures" meant to have been future "greats," all due to lack of health and strength necessary to stand the strain of an artist's life. A former teacher of mine once

hit the nail on the head when she remarked: "I do not believe in 'all work' and 'no play.'" Still that is just what many students wake up to find themselves guilty of, usually too late. How many teachers can honestly say that every one of his pupils is in good health, strong enough for piano study and playing? Or can say that, if such is not the case, they are helping their weaker pupils to regain their health and become stronger little by little? Not many, I believe. Then we teachers must be blamed ourselves for the commercialization of the art we love!

Why is it done? Why do we insist upon ruining our pupils, and art besides, by accepting nervous and physically defective pupils? Every time some such pupil comes for his lesson a broken down case comes to us. We, as teachers, are not looked upon by such a pupil as a helper, but rather as some hated being whose very presence is detested. All this because of our having accepted an unhealthy, "unable" pupil.

No piano practice, believe, should ever continue for longer than thirty minutes. A little rest, fresh air or exercise of some sort is then in order. This is especially true if the practice has been mental instead of physical. Each day there must be plenty of good exercise in the out-of-doors before, between, and after the practice sessions. William James said the thing well in his book on "Ideals": "KEEP THE FACULTY OF EFFORT ALIVE BY A LITTLE GRATUITOUS EXERCISE EVERY DAY!" Now, add to this a little more recreation, play and pleasure, and there will be more healthy musicians than there are. For "HEALTHY" is "SUCCESS!"

### Keep the Desire Strong

Again I ask to touch upon the question of commercialization of our art. How many teachers can honestly say that every one of his pupils is 100 per cent. interest and ambition in his work? How many teachers can say that they have made a complete study of the natural gifts of their students and have found that those pupils are most talented along musical lines? Not many, I'm positive. Well, then, the answer, here is one more cause for a poor pupil. He is probably out of place—no fault of his—on your fault for having accepted him! And Lord help a stranded musician to-day above all other accidents! To make a successful pianist or teacher of piano out of your pupil *DESIRE* must be the predominant feature of the pupil's actions in all lessons. Why shall we expect music or the musical talent in a carpenter or electrician or from a stenographer or an exceptionally good business woman? Moral: It can't be done! Why try?

These foregoing remarks refer, of course, only to the pupil who is going to take up music as a career. The teacher, here is one more cause for a poor student—should study music in childhood, just as he studies other subjects whose immediate use is not obvious. Even if the child attains but little in the way of technique, some understanding of music will be grasped and retained, and so in later years he may listen to music with a comprehension and pleasure that would not otherwise be possible. For, fortunately for the immense army of performers, there are some people constituted rather to listen to music than to make it.

Finally, then, let us find out if the "new pupil" is musical enough, by natural talent, to have the "makings" of an artist in him; or whether he will fall into the classification of the well-informed, and let these conclusions govern us in guiding his studies. But whatever we give him, let us keep a keen eye upon these three points: sound and direct teaching, no matter how young the child is; just the quantity of work necessary for the object to be obtained, and well within the nervous and physical strength. Careful and well-visited teaching like this is beyond price, and as high a work as anything that calls to the idealist to be done.



## New Paths in Pianistic Expression

By SEÑOR ALBERTO JONÁS

Señor Alberto Jonás, distinguished Spanish Piano Virtuoso and Teacher, gives many impressive thoughts for ambitious players

For an artist it is rather surprising and disconcerting to have a pupil ask him—and he does ask often: "Do you want me to play with expression?" The pupil might well ask with just as much propriety, whether he is to be pleasant and kind to those he meets and speaks with.

The reason for such and similar questions is to be sought in a misconception of the word expression. It is taught in by the pupil (and also, I regret to say, by the teacher) when the word shading is meant.

There is a great difference between shading and expression.

Expression nearly always includes shading. But shading a piece may be accomplished without bringing to light the purpose, character, mood, spirit, atmosphere of the piece; without investing it with the personal equation of the player—his own feelings, emotions and thoughts which he, but unconsciously as well as through volition, attunes to the thoughts, emotions and feelings which awayed the composer as he created his work.

### Unconscious Shading

Shading a piece may be accomplished through a purely mechanical process, by reason only; although usually it is by an unconscious process that our feelings dictate the distribution of lights and shadows, of *forças* and *pianos*, crescendos and *diminuendos*. Shadings correspond to the leaviness or lightness of the drawing; to the intensity of the color applied to the painting. Teaching, therefore, he considered synonymous with the greater or lesser volume and intensity of a sound.

But expression is the concomitant of all that the piece has awakened within us, which is directly or indirectly connected with the piece. Just as we perceive an object because a greater or lesser part of the rays that strike it are reflected to us, so *expression* is the reflection of the *impression* made on us by a tone poem and which we project from our own personality. But in order that this projection—this expression—may take place, our impressions must have been keen and strong. The deeper and stronger and keener these impressions have been, the more potently and convincingly will they be projected from ourselves through the medium of an instrument.

Therefore the first requisite for acquiring to a musical degree our individuality, to possess, and carefully safeguard, a musically sensitive nature. This includes sensitiveness of the musical ear, which perceives the slightest difference and fluctuation in the pitch, volume and color, or *timbre*, of the sound; sensitiveness of feeling for harmony, in its blending of consonant and dissonant sounds; sensitiveness as to the slightest change in the tempo, so that once the tempo of a piece is heard it is never forgotten; sensitiveness to the rhythm and to the measure; sensitiveness to accentuation, touch, delicacy, strength, and, above all these, to the inner, glowing life of the composition, to its appeal to the intellectual faculties or to the emotions of man.

### Expressing is Creating

To express means to reproduce, with the inevitable alloy of our own individuality. To express may also be said to create anew.

The moment we read, play or sing, or hear a piece sung or played, we receive an impression; and it is henceforth impossible for us to play or sing this piece without investing it with expression of some kind. This expression will be more marked if we read, play or sing this piece often, or hear it often sung or played, and also according to the greater or lesser power which we give the impressions which the piece has produced on us. If we deny them utterance, if we stifle them, we run great risk of deadening or obliter-

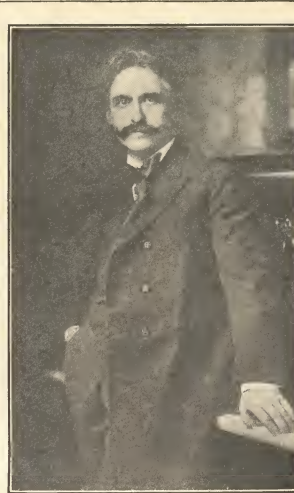
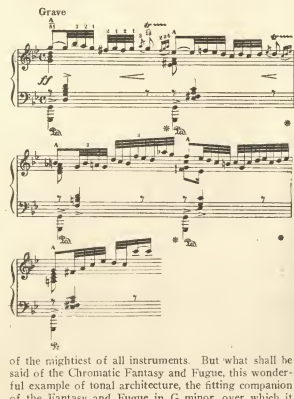
ating entirely the impressions made on us. Therefore if we wait for a special grand occasion on which we are to play a piece "with expression" we may find only dryness and barrenness where the little, delicate blue flower of poetry was beginning to grow.

Play "with expression" the moment you begin to play at all. As your impression of the piece becomes more varied and deeper, your expression will likewise be richer, deeper and broader. As new points of view, new sources of delight, or of joy, or of sorrow are disclosed by studying the piece, playing it over and over, thinking about it, so new effects, new vibrant strings will seemingly be added to the instrument which under your fingers is evoking anew the magic life which slumbered in the silent symphony.

Shadings alone—no matter how skillful the dynamic treatment—are insufficient to render adequately the magnificent, broad sweep of the following measures, which, like the huge portico of a cathedral, usher us into a tone creation of vast and noble dimensions: the Fantasy and Fugue in G minor of Johann Sebastian Bach, arranged for piano, in supreme, masterful fashion, by Franz Liszt. Something is needed here besides a firm touch, forceful accentuation, careful shading and skillful pedaling: the understanding of and capacity for reproducing—for *portraying*—the elemental grandeur of this broadly conceived work.

### A Titanic Work

The Fantasy and Fugue in G minor were written by Bach for the organ, and we can well understand that when strewing therein the wealth of his musical ideas he was influenced and helped by the infinite resources



ALBERTO JONÁS

recitatives must ever remain a matter of wonderment to and study for the earnest musician. What grandeur, what pathos is expressed in them! At times methinks that old Greek choros has evoked here, for such music have been the impassioned recitation of the ancient palmoists as he sang and was answered at intervals, in short, wailing, or fiery accents by the surrounding chorus of singers. "The Grecian tragedy was at first nothing but a chorus of singers"—(Dryden). Or is it the Jewish chant which is heard here—this strange melopeia, with its trills, turns and shakings of the voice—at times lamenting, anon querulously supplicating, a blending of the old Arabian, Egyptian and Jewish notes, the more potently and convincingly will they be projected from ourselves through the medium of an instrument.



of the mightiest of all instruments. But what shall be said of the Chromatic Fantasy and Fugue, this wonderful example of total architecture, the fitting companion of the Fantasy and Fugue in G minor, over which it perhaps towers through its boldness and vastness of design and the cyclopean power of its execution!

The Chromatic Fantasy and Fugue of Bach remains in some respects an unsolved problem. How could the great German write for the tiny clavichord a work that tests, and in no way exhausts, the depth and power of our modern piano? The pianist to render the orchestra, the chorus, all seems to be needed here for an expressive rendition of this great work. Its

Ferruccio Busoni (in his edition of the Chromatic Fantasy and Fugue) by the simple, yet clever device of using three staffs, presents in a graphically clear manner the solo voice and the answering orchestra or chorus. Viewed thus, shall we not expect to hear these wonderful cantatas than if we are concerned only to render them in a well "shaded" manner?

## NEXT MONTH

THE ETUDE presents an exceptionally interesting interview with the famous prima donna  
**MME. ALMA GLUCK**

And how can shadings alone bring home to our hearts the fervent song of earthly renunciation, of heavenly hope, which Beethoven has sung in the second, and last, movement of the last sonata which he wrote for his beloved instrument?



To express well you must not only learn to speak well; you must want to express. The playing of men is usually more expressive than that of women. Although surprising at first, since we endow women with a finer sensibility, and with more mobile feelings than man, yet this statement is supported by general experience.

Why should it be? Are women inferior to men in point of sensitiveness of feeling and of means of expression? They are not.

The reason lies in their bringing up, their education.

#### A Hindrance to Artistic Expression

We have seen the conditions of *impression and expression*. There is now one factor which may mar and destroy altogether, both in woman and in man, the gift of expression. This is *repression*.

Women, more than men, are taught an outward composure in all circumstances, to curb the natural desire for venting their feelings in a forcible manner. This repression is, undoubtedly, necessary in everyday life, but it is fatal to expression in music. For here instead of hiding our feelings we are asked to bring them forth in as convincing a manner as possible.

"What, then," I might well be asked, "should be done? Shall a young woman, young man, just because they are musical and are studying music, be denied the fruits of a refined education, which certainly includes a certain curbing and repression in the *outward show* of our feelings, when they are caused by annoyance, anger, repulsion, or even by joy? Should they be encouraged to loudly thump the table, while shouting with laughter in a public place, just because they are preparing themselves for a musical career?" The answer is evident. It is not, however, in the general education and the acquisition of deportment that lack of expression in both men and women is found, but in the fact that the principles which govern deportment and general behavior are carried to the study room, to the piano on which we are asked not to *repress* but to *express* ourselves. Here full freedom should be granted. Purity, love, ardor, passion, sorrow, joy, despair, energy, faith, they all should be interpreted with only such restraint as are dictated by good taste, by aesthetia reasons.

Thus the gift and power of expression, without detriment to personal refinement, should be cultivated and allowed to grow in early childhood and in youth—just as to say in the years when character is formed, when impressions are *drovost*, and when, consequently, the power of expression is at its height, it should be deeply, bringing forth, in after years, the fragrant flower of personal charm, when interpreting on our beloved instrument the wondrous message left to us by the great masters in music.

#### The Bag of Tricks

By Aloysius McKenna

There entire belongings of the Hindu juggler who recently gave an exhibition at a street fair, were contained in a small bag which he carried from town to town over his shoulder. This and his attire (including the oriental jewelry he wore) were his estate. Yet within that bag he had the tools that, with his skill, made his livelihood.

As I think of pianists and piano teachers, I often wonder how small or how large their bag of tricks is. Some are very tiny indeed. The ability to play a few third or fourth grade pieces—acquaintance with one or two instruction books, a few studies and we reach the bottom of the bag. How different is that of the great artist. What an infinite assortment of knowledge and material, playing over and over again in different towns a repertoire of twenty or thirty pieces, he must have a technical and interpretative equipment that has taken years to acquire. Why not enlarge your bag of tricks?

#### Making the Most of the Practice Hour

By Anne Guilbert Mahon

"How do you keep in such splendid practice?" asked one busy young music teacher of another, as they met, each on her way to give a lesson and walked along together. "I find it so hard to keep in practice myself. I'm busy teaching all day and often in the evening I have so few spare moments, yet I feel the need of practice. Keeping up with my pupils is not enough. I need to amplify up my own repertoire—and I can't seem to find time to give more than half an hour or so a day to it. I'm getting rusty. I dread to play before an audience for fear I'll not do myself justice. You don't have any more time than I, yet you keep in such excellent practice. How do you do it?"

"I had to study it out," responded the other. "As you say, my time for practice is limited, and no matter how many lessons you give, how much you are in the atmosphere of music and its theory, you have to devote a certain amount of time to practice yourself, to keep up your technique and have your repertoire ready to depend on. I felt as you do a year ago; but I made up my mind that I would find a way to accomplish the practice somehow, and my plan has worked well."

"Do tell me," solicited her friend.

"Well, I tried to see just how much I could make of my practice hour, what I needed to improve on and how I could make each moment count most."

First, I found that apart from the daily practice of the scales and principal finger and wrist exercises, I could dispense with a number of studies, substituting pieces I wished to keep in my repertoire, yet which I needed the practice. I listed my selections which featured octaves, those which specialized on chords, those abounding in intricate runs and trills. When I needed that particular kind of practice, I practiced on the piece designated in the list rather than spend my precious practice hour in studies. In that way I kept up on all the pieces, yet master the different technical difficulties. When I was not in special need of any

exercises, I practiced the pieces on alternate days, keeping in practice with all the varieties of movement."

"Then," she continued, "I found by watching that I often lost time practicing a whole piece when reading or memorizing, when there were only certain phrases or sections which needed special study. You'd be surprised to find how time is wasted that way when you don't realize it. When I try a piece over for the first time now I include the difficult passages in circles, so that they are noticeable at once, then, when I have a few minutes to practice I don't start at the beginning and go through the whole piece, practicing easy and difficult parts alike, but I begin on the difficult passage and continue to study it until I've mastered it, then I go over the whole selection, playing it as smoothly as I can, the extra practice making the difficult part as easy as the rest."

"That would economize time, too," mused her friend. "I know what a temptation it is to play a piece as a whole."

"It is, of course, more interesting," returned the other, "but when your time is limited I found this the best plan. I'm sure you can make every moment of your practice hour count and sometimes you'll have a little time left over. If you have a number of pieces and only a short time to devote to them each day, classify them and play a few each day, referring to the notes often to see that you play them correctly and being sure that you can depend on your memory when you need them."

"Many thanks," said her friend, as they parted at the corner. "Next time I see you I'll hope I'll be able to 'report progress.'"

#### Cheerfulness and the Music Lover

By E. E. Hipsher

There is something infectious about a cheerful countenance. One, persisting in a cheerful mood, drives away the gloom from an associate afflicted with the "blue devils." And so it is that cheerfulness becomes an especially valuable asset to the teacher.

Cheerfulness makes the work easier both for the pupil and for the teacher. By cheerfulness on the part of the teacher, the pupil is encouraged and inspired to do her best. She unconsciously imbibes the spirit and enters into her work, forgetting its irksome features. She is encouraged and finds herself doing difficult passages with unusual ease. The feeling of reticence, due to the realization that someone is listening, is overcome; and she plays with more of the freedom which she feels when practicing. So she gains confidence and finishes her lesson, almost forgetting that it has been a duty.

Now, in order to be cheerful and good-natured, it is not necessary to be lax in one's requirements. Neither is it necessary that one shall countenance disobedience. To do so is to forfeit the respect of the pupil. And the moment that the pupil learns that she can make her will overrule that of the teacher, right there the teacher loses his power for gaining the best results from his labors. And, what part of the results may be necessary to resort even to harsh means. What parent has reared a child successfully without at some time making it feel right keenly that there is an authority above its will?

Who pursued any other wishy-washy method, ever brought up children who honored his training or respect? No, the teacher must be firm, and he must be so. So it is with the teacher. The remonstrances must be severe; but the subsequent attitude must show that no personal animus was felt, and that only a true and sympathetic interest in the pupil's welfare prompted the action. You can meet her the next time as cheerfully as ever and banish any personal sting that cheerfulness resulted from your reproof, and thus reassure her as to your continued friendship. If you will pardon the

personality, take a hint from the remark of a former student of our school who said to a friend: "Professor H— will kick you bodily out of music hall, and five minutes later meet you on the street and laugh at you in such a way that you can't resist liking him. I don't like the 'disagreeables' he heavily in your crop. There's a lot of storms will threaten and come, but keep cheer in the heart and in your nature to send the clouds skurrying over the horizon, so that the sunshine of joyous thoughts again illuminates your life."

Learn never to let the worries of one lesson affect the career of Thaleon, and to great detriment her music-loving father seemed to be equally enthusiastic. His great love for music, his long reading of all kinds of musical papers, gave him an understanding of the situation. Purely as a matter of chance, the court in which he most frequently practiced was in the wrecked Court House Building. This led to many intimate conferences with Thaleon which Mary could not help witnessing with very proud delight.

Early in November, the musical papers began displaying two-page announcements of the coming concert of Streponiski. Evidently he was lavishly furnished with means from some source. Thaleon's own announcements had been entirely too modest. Had it not been for his wide circle of friends among the critics, he would have received 'till little attention. They knew Thaleon's ambitions and his art well enough to spread the word, but less little lives through the various reading columns in a way which is always superior to the finest display advertising. Yet Thaleon knew that Streponiski's large announcements in the musical papers were only forerunners of a larger campaign of publicity which would have a very direct effect upon the ticket-buying public. The daily papers, the three sheets, the window cards all running into cost up in the thousands, had never been a part of the original scheme of the American pianist. Even now, his expenses were five hundred dollars more than he had expected; and there was apparently no limit to which he might not go.



(This story began in the December issue of THE ETUDE and is concluded in this number.) Thaleon Marshall and Mary Stapleton met in Vienna in their student days. There they became fast friends, and their friendship was a recognized rival—the pianist, Arnold Streponiski—who was also attracted by the voice and charms of Mary Stapleton. The great war starts these young artists upon very different careers. Mary becomes a trained nurse. Thaleon, an artist, the American Red Cross, and Streponiski, after

At first Thaleon did not realize the significance of the trial of a group of Nihilists agitators had been scheduled to come off before the end of the week. The most baffling part of it was that the two men and the one woman in whose possession incriminating evidence was found, were none of Streponiski's closest group of Nihilists, but rather members of a very sincere and altogether well-meaning society of young Americans excited by the inflammatory literature of the destructive Radicals. Even the ingenious secret service work of Elliot Pyle, aided by Thaleon and the faithful Little Saxon, Hans Toldeman, could not find the bridge that one might naturally suppose would connect the explosion with the agitators.

As for evidence at the spot—well that had taken care of itself, and blown every last vestige completely away. Fortunately the newspaper accounts of the number killed were greatly exaggerated. Possibly this was the reason that after four or five months the case lacked that interest which detectives demand as their need. It soon became known as the "Court House mystery," and the whirling New York civic machine went on, hardly noticing the broken cog.

If time were measured by the metronome instead of by the clock, Thaleon's year would have been recorded *prestissimo* *con molto agitato*. The presence of Streponiski in America was a wonderful surprise. Thaleon did not in any way deceive himself about the Austrian's great genius. In Vienna, Thaleon had had many friends and admirers whom he had not forgotten. Several of them, indeed, had detested Streponiski and his ebullient manner. One day, "the colors," and wrote Thaleon twice, urging him to practice harder and harder every day, as the rival concerts approached.

Mary Stapleton had seen enough of the artistic life in Vienna to realize that, if Thaleon was to succeed to the heights of real virtuosity, she must sacrifice many delightful meetings. She had long since been convinced that generation after generation of her wholesome American lineage in business, manufacture, and clergy and the law had not destined her to become a great singer. All her father's wealth might have gone into the coffers of teachers and managers with little avail. Therefore, she began to devote all her attention to the career of Thaleon, and to great detriment her music-loving father seemed to be equally enthusiastic. His great love for music, his long reading of all kinds of musical papers, gave him an understanding of the situation. Purely as a matter of chance, the court in which he most frequently practiced was in the wrecked Court House Building. This led to many intimate conferences with Thaleon which Mary could not help witnessing with very proud delight.

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## The Revolutionary Etude

A Christmas Story of Music and the Great Unrest

By CAROL SHERMAN

#### PART II

(Concluded in this issue)

#### Synopsis

being suspected of some very contemptible work as a spy for one of the Central Powers, disappears in Paris. New Thaleon is back in America, working frantically to regain his technique and his repertoire, especially since Mary has promised to become his wife after his debut. Streponiski's coming to America is also advertised. Thaleon comes to America to meet his friend, but he is startled to find Streponiski's coming with a notorious Nihilist agent. Managing to keep his identity from the unwary Austrian, Thaleon tracks him to a East Side

He sat at his piano, in the November twilight, intensely engrossed in the serious nature of his enterprises. Scores of times he had seen in half a dozen cities the announcements of young artists trying to break through the strong, high walls of public approval; but he had never quite comprehended what it meant. What pity that the artist had to spend his precious energies seeking the wherewithal to make what the circus man describes as "bally-hoo." Yet without the crowd, success is impossible. With dozens of young musicians making their *debut* every few weeks, all bowing and beckoning to the hallowed crowd of listeners, the situation in New York and in every large art center becomes as tense as a battlefield. Only those who can see behind the proscenium know of the uncalculated sacrifices, the heartaches, the fears, the jealousies, the glory of the triumphs for those who win out, and the dreadfulness of the tragedies for those who have spent their all and fail.

Thaleon, strong and practical as he was, reeled as he thought of the gravity of his own position. He shut his eyes and rested his forehead upon his folded arms, on the desk of the piano. The busy day of one hour of the *Major Organ Fugue* of Bach-Busoni, its two hours of the Liszt-Mozart *Don Giovanni Fantasia*, its three hours of Schumann, Chopin, Ravel and Scott, soon passed into a longer dream that reached back to his very childhood, to the Kindergarten, and finally wound up with his very first waltz, *Little Fairy*, by Streabach. Exhausted with hard work, Thaleon slept soundly and happily. He did not even hear the door open, nor see the little body of Mary, followed by her father, enter the room and pin to the porters three-sheet poster portrait of Thaleon himself, with the lettering:

Thaleon Marshall,  
American Pianist.  
Recital Dec. 25th, at 8.30.  
Aeolian Hall.

When Thaleon awoke his surprise was so great that he could hardly keep his equilibrium on the piano chair.

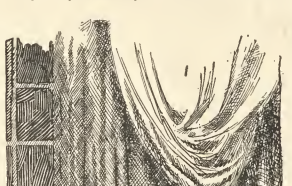


through the friendship and loyalty of a German-American bass viol player named Hans Toldeman, Thaleon secures important information for the United States Government, among other things discovered by Thaleon is a copy of the *Revolutionary Etude* of Chopin, with special finger numbers. Both Thaleon and Streponiski have evidently selected this for their opening concert. Shortly thereafter the concert is horrified by the news of a terrible explosion, which all but annihilates an important court house in New York City.

His surprise was even greater when he opened a letter on his piano, which read:

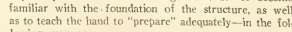
Dearest Thaleon,

Do not blame me or thank me for the enclosed. It is entirely father's fault. You would be amazed to see father when he has read the big Streponiski advertisements in the musical papers. You know father. There are no two words with him. Last night I heard him telling a man that Streponiski is one of the most ordinary pianists that ever sailed from Europe to America. Imagine, and father has never even heard Streponiski. Every time he sees the advertisements, he thinks of the ruin of the court house, and though there is no evidence to connect Streponiski with it, father has thrown all his usual legal reserve to the winds and is willing to believe Streponiski guilty of anything. If no one is any doubt about it, father is terribly anxious, "What does Streponiski get his money?" Since no father asks has



Wm. S. Northen

EXHAUSTED WITH HARD WORK, THALEON SLEPT SOUNDLY AND HAPPILY.





## How Teresa Carreño Taught the Piano

By Walter Howe Jones

[Mr. Walter Howe Jones, formerly professor of music at the State University, Chattanooga, Tenn., and a composer whose work has frequently appeared in *The Etude*, was a favorite pupil of Madame Carreño. His account of the plan of instruction used is unique and helpful.]

MME. CARREÑO was very wise in her teaching, for she knew when to point the way and when it was best to leave the pupil to discover it alone. For instance, when I began with her I had been preparing a program which I wanted to play privately before some musical friends when I should have it ready. She let me keep at work on it, heard me attempt the numbers now and then, and criticized me in a few words, but always with a careful reserve. At last one day when I found myself floundering through a passage in the Chopin *Balade* in G minor, I jumped up from the piano and exclaimed, "I'll never be able to play this program!"

She smiled and said quietly, "I'm glad you have found it out," then, after waiting a moment for that to sink in, she added, "Do you really want to play it?"

"Most certainly I do."

"Then if you are willing to do just as I tell you, it will not be long until you are able to play it."

"I'll gladly do anything you say," I told her.

Her advice was that I drop work, not only on the program, but on any other compositions as well and devote my time solely and entirely to work on finger exercises and scales. It took me from four to six hours daily to get through the task she gave me, and I played those things to her at every lesson for three months. Her sole comment each time was, "You're doing well; keep it up." Finally one day when I had finished she suddenly said, "Good! Now play my program."

"But I haven't thought of it for three months," I gasped in astonishment.

"That makes no difference. You knew it then and it will come back to you now."

To my amazement I did play it, as I had never believed I would be able to. It was simply that my fingers had needed training to do the work my brain demanded of them.

## Punctuality at Lessons

As Madame Carreño had not come to Berlin to teach, but to give concerts, and as her overwhelming success from the very first made her in great demand all over Europe, my lessons were somewhat irregular; but in her greatness of heart she saw to it that there was never a long time between them, and she always kept me a long time with work to do. She would even wire me when she was returning from an engagement, and though she might not be spending more than three hours in Berlin she would find time to give me a lesson.

One particular lesson I can never forget. She asked me to lunch with her, after which she taught me for an hour. At its close she said, "Now what are you going to do?"

"Go home and work these things out."

"Not to-day," she said. "Instead you are going to sit here and listen to me practice. You may get some pointers."

She was to give a recital the following evening in Dresden, and it was this program she worked on. Beginning with Bach and then a Beethoven sonata, down through a list that ended with one of the rhapsodies—which she called "the fireworks"—she played each number slowly, thoughtfully, and with the utmost care; and as she made a slip, the passage was gone over a dozen times correctly before she would leave it. She sat at the piano five hours that day; and it was the most impressive lesson a pupil could ever hope to have. It taught me more than I could otherwise learn in a year.

## The Brundhilde of the Piano

One day, immediately following one of her big Berlin recitals, when she had been acclaimed by the critics as the "Brundhilde of the piano," I went to her for a lesson. I was so overcome with my temerity in daring even to sit down to a piano in the presence of such a great artist that I became painfully self-conscious. In consequence, I played badly, as if I had no brain, and as if each finger were a drumstick! Finally she said, "See here, get out of this. Go down stairs, go out on the street and fall in love with someone, no matter whom—the first woman you meet, and then come back and play!"

An imp of mischief suddenly took possession of me, and with a gulp at my own audacity I replied, "Madame, I need not leave the room to do that!"

With a flush and one of her sudden brilliant smiles she said, "I accept the compliment. Now do me the honor to play as you should."

This little tilt restored by self-possession and I did play better than I thought I could.

During all my time with her, how kind she always was!—how thoughtful and how great hearted! She took pains whenever possible to have me meet the great musicians, saying it was a good thing to know such people, and one could always learn something just from being around them. I could give the names of many of the truly great to whom she introduced me, but I will only relate an account of my first meeting with one of the great ones of his time, since it was an unusual occasion and there was an amusing contretemps attending it.

## Freezing Out the Wrong Man

A short time before it happened, Madame Carreño had said that she sometimes wished I were with her when I was not, as she was frequently annoyed by my interviewers and found it difficult to get rid of them. I told her to let me know at any time when one was annoying her and I would take care of him. Very well. One afternoon I was to be at her hotel at one o'clock for luncheon and a lesson. When I went in the clerk told me Madame was already in the dining room. As I entered, I saw her at a far table, and, seated with his back towards me was a man talking earnestly to her. I fancied she looked bored, and I thought that here was my chance to rid her of one of the pests. I would properly freeze him out. I walked to the table, passing the man whom I did not even look at, and greeted her, talking rapidly about some commission I had executed for her. As I talked, I glanced at the man out of the corner of my eye to see how he was taking my snub, and was stupefied when I realized that my newspaper reporter was none other than Dr. *Hans von Bulow*. I wished I could sink through the floor! I stammered and stopped speaking. Madame Carreño, immediately sensing the situation, introduced me to him, saying I was a former pupil of Minna's whom he knew very well, and at present I was studying with her. He greeted me most cordially and I was invited to sit down with them. In time I recovered from my embarrassment, and at my luncheon while listening to their conversation, which was on subjects well worth while. When the coffee was served, von Bulow took out a gold cigarette case and offered me a cigarette. I was declining it when Madame said, "Take one. You know you're doing for a smoke."

Von Bulow said, "Yes, do have one, they're bad, they're Russian."

So I took one, and Madame whispered to me to put it in my pocket. Von Bulow, hearing it said, "Oh, no, it's too bad to deprive the young man of his smoke," but she told him she was sure I would rather keep it as a memento of the occasion than to smoke it. Whereupon, with a funny look on his face, he handed me the case again, saying, "Since you do me so much honor, have another one to smoke."

I often met him after that and he was always cordial, and I think he enjoyed the joke, that he, who could snub so fearfully, had once been snubbed by a poor music student!

As for Madame Carreño it was her quick understanding that saved the day for me; and I cannot do too much honor to her, not only as a great artist, but as a wonderful teacher and a whole-souled woman.

## Blundering Players

By Angela Becker

The young piano student, if given the initiative, will begin to play a study or a piece in a very confident, hasty manner; as if to say:

"I'll show you what I can do."

But the doing does not proceed in as lively a fashion as originally intended, and after strutting through a few measures, the over-confident student usually "comes up for air" and tries to discover just where he is. In other words, such performers have managed to remember a part of the piece and really play it "by ear," as the term goes. They create a number of rests or stations which do not exist in the piece.

A good way to remedy this childish fault is for the teacher to count aloud before allowing the student to begin to play. For instance, count two full measures slowly and distinctly, to give the player the proper tempo. Then insist upon the player counting aloud. Also explain that it is much better to play a little slower and to concentrate the mind on the notes as they are written, instead of a rest station here and there, the playing will be smoother and more uniform in character.

## Useful Teaching Hints

By Joseph George Jacobson

WHILE working hard to acquire a technique do not neglect to cultivate the touch,—what the old-fashioned Germans called the tone development of the touch. Technique can become artistic only when qualified by refinement and poetry in taste and touch. Mere bravura playing is ill-advised. Old Cramer said: "De mon temps on jouait fort bien aujourd'hui on joue bien fort," an almost untranslatable pun which might be rendered thus: "In my time they used to play loud well, now they play very loud." Let your technique be controlled by thought, for without the latter it would be purely mechanism.

Thought is intensified by emotion, the latter is the "Divine Spark," "le feu sacré," that something that lifts an audience into rapturous ecstasy and fervor—note, for example, the playing of d'Albert, Rubinstein, de Pachman and Paderewski. Sometimes emotion is controlled by intellect through which real refinement and wise discrimination are nurtured—note, for example, the playing of Josef Hofmann, Godowsky, Heifetz, Leviski and others.

A great pianist should possess these four characteristics—emotion, talent, intellect and technique. In addition to this, a noble culture, which has restlessly made its incursions into all the domains of intellectual wealth, adds the breadth and symmetry to genius, and gives a lofty repose to art through which genius ascends to that high peak of fame which commands the reverence and admiration of the world.

Watch carefully the effects of the pedal, which is, indeed, the soul of the piano, as Rubinstein called it. I do not believe that the highest art of pedaling can be taught. There are very fine books and acedemical, old-fashioned rules, which say: "Change the pedal at every new harmony," etc., but the real secret of pedaling is far wider than that assigned to it by any little dry-as-dust stricture of the conservatory or the academy. To create color is the true mission of the pedal. The genuine artist knows no rules when recreating his pieces, and will often combine even heterogeneous harmonies, especially when playing modern compositions. Then there is the type of piano to be considered. One piano will admit of more use of the pedal than another. The acoustics of the hall also require different pedaling. Seldom do you hear the great pianists pedal through the same piece alike. I asked de Pachmann before one of his concerts in Berlin if he used the pedal in the short introduction to the *G minor Ballad* by Chopin. He replied, "Of course not." But I noticed that at the concert he instinctively used the pedal three times with charming effect.

## Bonaparte's Flute

By H. E. Zimmerman



It will be remembered that after the battle of Waterloo, Joseph Bonaparte, King of Spain, and brother of the famous Napoleon Bonaparte, fled to the United States, and resided for a number of years in Bordentown, N. J., under the name of Count de Surville. Flute playing, then so very fashionable, was one of the Count's favorite pastimes, and it is said that there were few in the country who could equal him. Among the more frequent guests at his home was a young society gentleman of Philadelphia, Pa., whose repertoire of flute included some old Scotch airs that were particularly pleasing to the Count. The flute which the young man used was the pride of his life; but one evening as he was laying it aside the Count exclaimed in a burst of enthusiasm, "Wonderful! You can make music with a stick. Such a player should have a handsome instrument. Accept this flute of mine, and I will hereafter use yours." The young man in question was Thomas Fitch Bumell, grandfather of the present owner of the flute, Mr. H. M. Norris, of Cincinnati, O. The flute is of glass, with pearl and silver keys.

The interest and delight in music history is that it is about something constructive—something for the betterment of mankind and not like the average general history which Voltaire described as "a picture of human crimes and misfortune."

## MENUET CLASSIQUE

CARL MOTER

A very good example of the menuet in olden style. To be played in a manner prim and exact, with little or no pedaling. Grade 3½

Tempo di Menuetto M.M. ♩ = 108

TRIO

\* From here go back to the beginning and play to *Fine*; then play *Trio*.

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# DANCE OF THE SPRITES

A graceful dance movement in the style of a modern gavotte. Give correct values to the dotted eighths and sixteenths. Do not play as tho' in 12 time. Grade 3.

R. S. MORRISON

Alla Caprice M.M.  $\text{♩} = 108$

## AT EVEN FALL

Well adapted for elementary study of the singing tone and the legato style of delivery. Grade 2½.

E. F. CHRISTIANI

Andante M.M.  $\text{♩} = 72$



## HUNGARIAN POLKA

THE ETUDE

To be played in a dashing manner, rather faster than the usual *polka* time.

Vivace M.M. ♩ = 144

SECONDO

F. G. RATHBUN

ff

*marcato*

*p cresc.*

*f cresc.*

*f cresc.*

*last time to Coda*

*ff*

*ff*

*ff*

*D.S. ♯*

CODA

THE ETUDE

## HUNGARIAN POLKA

PRIMO

F. G. RATHBUN

Vivace M.M. ♩ = 144

*ff*

*p cresc.*

*f cresc.*

*last time to Coda*

*f cresc.*

*ff*

*fff*

*D.S. ♯*

CODA

## CONCERT GAVOTTE

THE ETUDE

To be played in a bold and festive manner, but not too fast. Grade 4

Tempo di Gavotte M.M.  $\text{♩} = 108$ 

SECONDO

NEWTON E. SWIFT, Op. 4, No. 4

*f marcato*

*f*

*ff*

*pp*

*f*

*ppp*

*Repeat ppp*

*dim.*

*p*

*ff Fine*

*p*

*pp*

*ff*

*f*

*ppp*

*D.C.*

THE ETUDE

## CONCERT GAVOTTE

Tempo di Gavotte M.M.  $\text{♩} = 108$ 

PRIMO

NEWTON E. SWIFT, Op. 4, No. 4

*f marcato*

*f*

*ff*

*pp*

*f*

*ppp*

*dim.*

*p*

*ff*

*pp*

*f*

*ppp*

*D.C.*

*Musette*

*ff Fine*

*p*

*pp*

*f*

*ff*

*ppp*

*D.C.*

# LITTLE INDIAN CHARACTERISTIQUE

THE ETUDE

To be played in characteristic style, observing carefully all dynamic signs. Grade 2½

WALTER WALLACE SMITH

Allegretto, con moto M.M. = 108

*f* *p* *pp* *marcato il basso* *Fine* *marcato il basso* *mf* *cresc.* *p* *f* *pp* *mf* *Tom-toms*

THE ETUDE

*f* *p* *pp* *marcato il basso* *Fine* *marcato il basso* *mf* *cresc.* *p* *f* *pp* *mf* *Tom-toms*

## ARBUTUS

In the style of a song without words; a little study in tone production. Grade 8

A. O. T. ASTENIUS

Andante cantabile M.M. = 72

*mp con molto espressione* *cresc.* *dim.* *mp* *Piu animato* *cresc.* *rit. e dim.* *Fine* *mf* *con marcato e espressivo* *a tempo* *rit.* *a tempo* *piu cresc.* *rit.* *dim.* *mp* *piu cresc.* *dim. e molto* *rit.* *Tom-toms*



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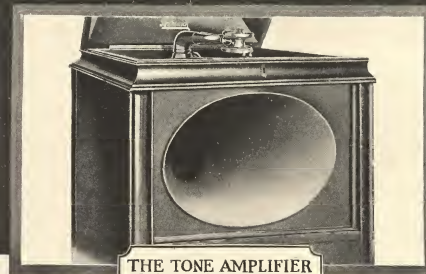
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This is a genuine "first teacher" for the piano. It is without doubt the most extensively used elementary piano instruction book and covers in a most pleasing and thorough manner the first grade of study up to, but not including, the scales. Large notes are used and the chords at the end of the pieces. The pupil advances without discouraging difficulties being before him as well as reward the child for progress.

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W. E. HAESCHE

## HAPPY WANDERER

THE ETUDE

E. F. CHRISTIANI

A jolly little intermezzo somewhat in the style of Schumann's "Happy Farmer." Grade 3

Marcia M.M. = 108

*p*

*Last time to Coda*

**CODA**

*a tempo*

*un poco rit.*

*p*

*f*

*p*

*D.N.*

THE ETUDE

## WAIT FOR THE ROSES

EDWARD LOCKTON

Mr. Tate's latest song; a most singable number.

ARTHUR F. TATE

*Slowly and with much tenderness*

*1. When all the world is shadowed, And long seems ev - ry*  
*2. Each heart must have its sor - row, Each hour must have its*

*day, When fa - ded flow'rs are ly - ing A - bout your sun - less way; Oh! do not fear, for*  
*tears, Each night must hold some long - ing, Be - fore the dawn ap - pears; But have no fear, for*

*you will hear, The voice of hope so sweet - ly say. Soon the ro - ses will wake for you,*  
*God is near, And He will keep you through the years.*

*Soon the skies will be shin - ing blue, Soon you'll hear such a gold - en strain - When sum - mer's glad birds sing a - gain!*

*Wait through days that are dark and sad, Time will bring back the mo - ments glad; Hope through your trou - bles and*

*learn to smile, Wait for the ro - ses, wait a - while. wait a - while.*

## MELODIE ROMANTIQUE

WILLIAM REED

A fine solo piece in the true violin style, requiring clear intonation and an expressive delivery.

VIOLIN

PIANO

Tranquillo M.M.  $\text{♩} = 100$

*a tempo*

*rit.*

*poco agitato*

*cresc.*

*marcato*

*legato*

*rit.*

*mf*

*dim.*

*Tempo I.*

*cresc.*

*dim. e rit.*

*Piu mosso*

*mf*

*a tempo*

*rit.*

*cresc.*

*rit.*

*cresc.*

*ten.*

*mp*

*mf*

*marcato e larg.*

*marcato*

*dim.*

*p*

*Tempo I.*

*a piacere*

*mp*

*cresc.*

*mf*

*ff*

*cresc.*

*ten.*

*calando*

*mp*

*rit.*

*dim.*

*mp*

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H.J. STEWART

A charming concert number, played by Dr. Stewart at his recitals with great success. The complete *Fantasia* contains four additional airs.

Like no a Like

Sw. Oboe

MANUAL

R.H.

Gt. Flute 4ft.

Ch. 8ft.

*me*

Gt. 3 &amp; 4ft.

Gt. to Ped.

*poco rit.*

Sw. Vox Humana

Aloha Oe

*poco rit.*Gt. *f*

Gt. to Ped.

Orch. Oboe with Tremolo

Sw. or Ch.

*poco rit.*

Gt. to Ped.

Solo Chimes

Sw. Vox Humana

*pp* Bourdon only*ad lib.**pp*

Voix Celestes

*pp**din.**pp*

MARGARET OLIVE JORDAN

An effective song for church or home. Expressive and dignified.

# SHOW ME THE WAY

HOMER TOURJEE

Andante religioso (Fervently)

Moderato con espress.

Will may be done. Give me the strength to fol-low each day The path where Thou lead-est O, show me the way. Tho' it be thro' the

val - ley where clouds hang low, If Thou lead-est, O One, there will I go

All un-a-fraid of the shad-ows dark blue, For Thou art the way I wish to per-sue. Just show me the way out of doubt, out of

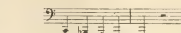
fear, Then sure-ly I'll know that Thou art ver - y near, And my heart will leap in-to

joy - ous song, And the days will grow bright - er And my soul will grow strong.

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## A Humorous Musical Anti-Climax

ONE of Mozart's favorite operatic basses was Ludwig Fischer, for whom the composer wrote the part of "Ottom" in the *Entführung*. Fischer's great joy and pride were his very low, powerful notes. It is said that when he went below the bass staff he gave the impression of descending into a deep cave. Once, when he was singing in Mainz, he finished an aria with:



After that Fischer never bragged about his prize low notes.

## Interesting Facts About the Opera

THE recitative is said to have been first introduced by Vincenzo Galileo, father of the great astronomer. Pope Clement IX is credited with having written a half-dozen libretti for operas. These, however, were very probably not like the libretti of the modern operas, but more like the old Greek tragedies with choruses. However, the pope, in 1590, had a very complete theater, in which the scenery by Perazzi is said to have been of a really marvelous realism for the time. Louis XIV of France gave a great im-

petus to the development of opera in his country, by encouraging the work of Lulli, of whom he was very fond. Louis himself was a capable musician, and at times wrote music for special ceremonies. Among the many great masters who have not permanently distinguished themselves in opera might be cited Bach, Haydn, Schumann, Mendelssohn, Brahms, Grieg, Chopin, Liszt. The operas of Handel, Beethoven and Schubert were temporarily successful, but, with the exception of Fidelio, have almost entirely disappeared.

## Practical Letters from Etude Readers

A Cure for Tardiness

EVERY teacher has difficulty in getting young pupils to report early enough for their lessons. Here was the way I solved the question in my own home studio. In my waiting room I had all sorts of things to make their waiting interesting. There were pictures, books, copies of THE ETUDE, and, best of all, a large blackboard upon which I wrote exercises in note spelling, scale writing and chords, which the child was expected to copy and work out for the lesson. This simple plan insured having the pupils on hand a little in advance of the time I expected them.

PATRICIA LYNCH,  
International Falls, Minnesota.

Profitable Vocal Exercises

TO THE ETUDE: A RECENT writer in the Voice Department of THE ETUDE states that one should always practice "mezzo voice." My instructor, who received his training under the great Gaetano Nava in Italy, has always maintained that if one does not sing with (all) voice, the voice will become "emasculated" and lose that full, rich power that it possesses by nature. His rule was "light tone for quick scales." Of course, this depends largely upon how much the voice has been developed.

A particularly good exercise is that of skipping light octaves downward, maintaining the light quality as you descend. This keeps the voice smooth and even.

ETHEL M. HART,  
Los Angeles, Cal.

Loose Wrists

TO THE ETUDE: PERHAPS my experience with stiff wrists might be beneficial to some other ETUDE reader. My remedy is to give short exercises of the type of the five-finger exercises, and after the performance of each group lift the arm, and hold the hand in a thoroughly relaxed position, so that the hand "drips," as though lifeless, at wrist. If this is repeated a great many times it will be found that the exercises themselves are played in a much more relaxed manner. I have found this very simple and very beneficial.

MRS. W. RANDEL,  
Michigan.

A Very Serious Problem for Out-of-Town Students

TO THE ETUDE: THE writer of this came to New York from a small town in the Middle West, with the purpose of studying singing. It was very easy to arrange for lessons in advance, but impossible to arrange for living quarters. The first week I spent in a hotel, where the rate was away beyond my pocketbook. The following week I secured rooms in a rooming-house on the East Side, in the eighties. The rooms were good enough, and when I went in I told the owner that I would have to practice. Vocal practice at best is not entertaining, and at the end of two weeks I "got notice." Then I applied to various student rooming-houses of a semi-philanthropic character, and found that their waiting lists contained names which had been on for nearly a year. I had a liberal amount of money to spend for rooms, but it was nearly five months before I was finally located in the quarters that I now have. They are far from my liking, but the tenants are during the day, and I can practice to my heart's content. My lessons have been very expensive, and I cannot help feeling that I have lost half their value by the annoyances and interruptions I have undergone. At the same time I have blessed my luck, time and again, that I am of the so-called "stronger sex." It is easy to imagine what a young and sensitive girl, dumped upon a great city like New York, has to undergo to secure proper quarters. What our little cities need now are dormitories for the students who come from a distance to study with private teachers. The need is a very real one. There is little use in establishing new music schools unless this is attended to. Moreover, I think that every wide-awake teacher should have a list of available rooms, in order to assist pupils. Of course, the housing shortage at the present time makes this matter extremely difficult, but in normal times the teacher should realize that even before his pupil has his lessons, he must deal with the serious matter of living.

L. D. F.,  
New York.

"Just a song at twilight  
When the lights are low."

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Ask for a catalogue and a paper pattern showing the exact space requirements.

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## Nature's Method Best

By Harry Hill

Nature has given man a speaking voice that he uses, to a great extent, freely and naturally. In speaking, one is conscious of two sensations, i. e., the resonance of the head and chest. As speaking and singing are synonymous, why not make immediate use of these sensations in voice teaching? Why work around for years by humming, grunting, and by various wonderful ways that are used by most pupils of singing?

The aim of voice training is to teach the pupil to produce a round, open, and above all, a clear tone; to enunciate clearly, and to sing as easily and naturally as they speak.

This can never be attained by conscious control of the tongue, larynx, or any other part of the vocal organ, but teach a pupil to produce one clear, round tone, and the tone sensation, and other tones soon follow if produced in like manner.

By drawing attention to that one, its feeling of freedom, and its placing general, and working in easy steps of a second and a third, and directing the pupil to maintain the clearness and placing of the pattern tone, more can be accomplished in a few weeks than in many months by false methods.

Take the beginner with many singers, the vowel sound so as to feel, if a singer can sing oh or ah freely and with good resonance, by dint of preserving the resonance sensations of those vowels on, so the difficulty is overcome and can be made as bright and telling as the other vowels.

Then, too, singers would not be held in the thrall of closed and open tones, but the voice would be at liberty to follow the voice the emotions as does the speaking voice.

I have found that by making a pupil say oh or ah at ordinary speaking pitch, and noting the sensation, then having the pupil prolong the sound, making of it a vocal tone and keeping the same sensation, or as I term it, the edge or clearness, results come more quickly even with the most stubborn cases.

The pupil will soon learn to tell when the throat commences to interfere.

## Definite Practice

By Alfredo Trinchieri

So often we say to ourselves, "Now I must practice for a while." How many times do we ask ourselves the question, "What shall I accomplish by this practice?"

What we really do accomplish will depend not on how hard we work with our fingers, but on how carefully we work with our brain.

Before beginning practice, select what you shall do during that period. Then take a few minutes to read the music through carefully, to determine just what you wish to accomplish, just what idea should be uppermost in your mind. If it is a study, "For what particular object was it written and just how am I to work to attain that result?" If it is a piece—"What was the composer trying to express in his writing, how has he done this and how shall I best accomplish the reproduction or recreation of this?"

With this done, one is ready for the real practice, the real study of the music. Get a definite object in mind. Work carefully toward that end. Then note how much more interesting study becomes, and, best of all, how much more is accomplished by practice.

LILLIAN NORDICA

"MADAME NORDICA," to give her professional name (which, by the way, is pronounced Nord-eh, with the accent on the first syllable), was born on May 12, 1859, at Farmington, Maine. Her professional name was adapted from her real one of Norton, to give operators the fill of a foreign composer, without which, in those days, the singer's prestige would have suffered. Her musical education was obtained in the New England Conservatory under John O'Neill. She began her career by singing in a church choir. Afterward, she toured the country with Theodore Thomas' Orchestra, with great success. She sang also with the Handel and Haydn Society. All this was under her own name. But after she had made a successful debut in London at the Crystal Palace with Gilmore's American Band she studied singing with Sangiovanni in Milan, Italy. And by his advice she made her debut at Brescia, as "Violetta," in *La Traviata*, under the stage name of Nordica, which she afterward retained.

Mme. Nordica was married three times. The first marriage, in 1882, to Mr. Frederick A. Gower, lasted eighteen months, and divorce proceedings were pending when Mr. Gower attempted to cross the English Channel in a balloon and was never heard of again. The second marriage—in 1895—she married the Hungarian tenor, Zoltan Doema, from whom she was divorced in 1904. In July, 1909, she married a banker, George W. Young, in *La Traviata*. Her voice was distinguished for its roundness and richness in the upper registers, where sopranos are so apt to be shrill. She was estimated as one of the great dramatic sopranos of the day, and she sang many parts, mostly in London, singing also in concert. In 1894 she sang "Elsa" in *Lohengrin* at Bayreuth. After this she returned to England, where she continued to sing in opera, gaining a considerable fortune.

Her marriage end is well known. She was making the voyage from Australia on an operative tour, when the ship was wrecked and Mme. Nordica suffered such exposure (subsequent upon an inoculation from which she had not fully recovered) that she succumbed and died at Batavia May 10, 1914.

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How the East Accepts Western Music

The sound reproducing machine has played an enormous part in making Western music of the lighter type familiar to Eastern ears. At one time it was records of native music that were sold, but all this seems to be changing, and an enormous number of records of rag-time, light opera, and music-hall songs are disposed of directly to the natives. In China, much to my regret, sound reproducing machines, together with large orchestras, are gradually displacing the native orchestras that used to be so much a feature of every tea-house and restaurant. It is, indeed, the entire audience went off almost convulsed with attempts to imitate it."

Of the countries of the East that have taken most kindly to Western music Japan is the chief. Fifty years ago Occidental music was unheard and unknown in the land. There existed only the native variety, a good deal of which, incidentally, is very beautiful and acceptable to Western ears. When Japan started to modernize she did it thoroughly, and included music in the scheme. British and French bandmasters were brought in to train army and navy bands. A few years later Western music was introduced into the schools and colleges. Conservatories on Western lines were established, mostly with German teachers, who ran Japan's music for many years. The Japanese proved apt pupils, so much so that they are now quite competent to look after their own music, which they do.

There is now very little to distinguish the Academy of Music, Tokio, from similar institutions in European centers. It turns out fully equipped students executive, who are absorbed into the numerous theatres and bands that exist in the country. Most of its teachers are Japanese, and nowadays Western music has even entered into court circles—NORMAN PETERSEN in the London Musical Times.

"The choice fell on the *Spring Song*, which, however, met with little favor. The audience evidently had no opinion of Mendelssohn. The small children made for their mothers' arms in terror, and were only consoled with difficulty. The general feeling was one of astonishment passing to displeasure. We hastily took off that record and replaced it by a haunting chorale, plentifully sprinkled with the blare of horns. This met with a most enthusiastic reception. . . . We went on to the music-halls, and singers, and whistlers, and when the interval was announced after *Pan Rire*, the entire audience went off almost convulsed with attempts to imitate it."

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Some Amusing Examination Answers

The following answers to musical examination questions come from London. They were collected by Francesco Berger, the well-known London teacher:

Q. How many sorts of scales are there?

A. Three; the major, the minor and the arromatic.

Q. What is a double sharp?

A. When you strike two black keys at the same time, one with each hand.

Q. Define "Form" in music.

A. Well—it is not good form to applaud by stamping your feet—you should clap your hands.

Q. Can you say anything about the Hallelujah Chorus?

A. It was composed by a man named Halle, who in his youth had been appointed to a blacksmith.

Q. What does it signify?

A. "So far," for one day's practice.

Q. What is a Minuetto?

A. A piece that you can play through in one minute.





*"If All Would Play First Violin We Could Get No Orchestra Together."*—R. SCHUMANN

[illegible]

Whether it would be wise for our correspondent to take up the study of the violin under the circumstances depends upon how easily he would be satisfied with the progress he would be able to make. It is quite impossible for one to become a really finished violinist starting as late as thirty-two. At that age the muscles lack the plastic, pliable quality we find in early youth. When begun in childhood, the bones, muscles, and the whole human anatomy gradually adapt themselves

The best thing for our correspondent to do is to try. Let him borrow or rent a violin and take a few lessons. He will soon get an idea of what progress he will be able to make and whether he enjoys it well enough to continue. More can be accomplished with a late start on the violin than on the piano, since the violin is a melody instrument, and most of the music written for it is in single notes, with occasional passages in double stops and broken chords, which can, however, be simplified.

It is a sheer psychological fact that people should place such unbounded faith in fake violin labels. Anyone who finds out on the street a string of imitation pearls, or a pair of imitation diamonds, or a motion counter of a department store, does not jump at the conclusion that it is a string of genuine pearls, worth \$100,000. A jewelry bought at the 5 and 10 cent store receives no one. A chromo or lithograph of some famous musician, or even of some great artist, like Raphael or Murillo, in the corner, bought in a second hand store for a few dollars, does not usually convince a person of even less average intelligence than he has a genuine Raphael or Murillo worth \$100,000. No one with common sense, who spend a \$500 roll of stage money, would think of taking it to his bank and trying to cash it. He knows that even when people who ought to know better are deceived

Violins of the cheaper grades often have various names branded in the wood of the violin, on the scroll, at the top of the back, inside the violin or elsewhere, such as "Ole Bull," "Paganini," "Stradivarius," "Steinl," "Remenyi," etc. It is very rare that a violin of any quality is found thus branded, and such names are used in the way of a trade mark.

It is almost incredible to what lengths people will go on the strength of an old fiddle with a bogus label in it. I heard of a case not long ago where a family in a western State discovered an old fiddle in their attic. It was grimy with age, and badly damaged. It was

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If a violin has been used for a long time, and the peg-holes have been worn too large, the holes must be "bushed"; that is, the holes must be filled with new wood and new holes bored.

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A detailed illustration of a trumpet, shown from a side profile. The instrument is rendered in a classic, engraved style with fine lines and shading to indicate its metallic texture and various components like valves, slides, and the bell. It is positioned horizontally, facing right.

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### Points for the Choir—the Director

By John A. Van Felt

The musical director should study his audience before presenting them to his chorus. If he is to hold their respect and confidence as one who knows his business he must not take the valuable time of the rehearsal to experiment on the choir with numbers entirely new to him. The director's ideas of key, tempo, rhythm, volume, modulations, phrasing, climax, point of the theme, interpretation, etc., should be determined before rehearsal.

The following points are to be kept continually in mind by the director:

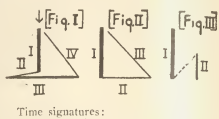
Stand in such a position that the organist can see your hands. Make direct signals for the choir to stand or be seated, such signals to be in a manner as inconspicuous to the audience as possible. The idea here is to hide the machinery of the organization as an artist hides his technique. Such a signal should not be given until every eye is trained on the director, and when given everyone should act in concert as an individual. This direct observation of concerted action and order adds greatly to the effectiveness of any singing organization, not only in its impression upon the audience, but also upon the singers themselves. And, too, it conserves the choir picture.

The director must, above all things, be consistent in giving the same signal each time for a desired effect. After being given the signal to rise the choir should promptly come to an erect standing position, standing motionless and holding the music still and in a position to sing when

given the signal. Each singer faces the director squarely and holds the music sufficiently high to be able to follow the baton without continually lifting the eyes from the anthem.

A good deal of latitude may be given directors as to the number and kind of signals used, that being largely worked out by the individual as the result of experience. In directing music, however, there should be very little choice in the use of the baton. Many choral directors have a tendency to direct in curves with no regard for accent and for the time value of rhythm. It is one thing to know these things, it is another matter to consistently put them into practice.

The following diagram shows the simple fundamental rules for the use of the baton in directing. The heavy lines indicate the strong beat:



Time signatures:

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